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HANDEL AND HAYDN SOCIETY OBSERVES ITS CENTENNIAL

Conductor Mollenhauer Leads His Forces in Four Days of Splendidly Sung Performances—Horatio Parker's "Morven and the Grail," Composed for the Occasion, a Carefully Written but Uninspired Composition—Verdi's Requiem and Mendelssohn's "Elijah" Also on Program—Hundred Years of Boston's Oldest Musical Organization Well Filled with Illustrious Achievement

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 17, 1915.

THE Handel and Haydn Society, Emil Mollenhauer, conductor, celebrated its centenary during the week beginning April 11. Four concerts of an exceptionally representative nature were given on the evenings of the 11th, 13th, 14th and 15th. The first performance was that of Verdi's Requiem, with Mmes. Alma Gluck and Margarete Matzenauer, Messrs. Paul Althouse and Arthur Middleton for the solo quartet.

On the 13th Horatio Parker's new oratorio, composed for this occasion, "Morven and the Grail," the text by Brian Hooker, was performed for the first time anywhere. The soloists were Mrs. Caroline Hudson-Alexander, soprano; Mme. Florence Mulford, contralto; Lambert Murphy, tenor; Clarence Whitehill, bass, and there was a second quartet of singers, members of the society—Mrs. Lora L. McGuane, soprano; Mrs. Harriet S. Hemenway, contralto; William Hicks, tenor; Alfred Denghausen. Frank H. Luker, pianist of the society, also assisted.

The 14th was "artists' night," and the artists were Mme. Anita Rio, soprano; Christine Miller, contralto; Lambert Murphy, tenor, and Earl Cartwright, bass. Mendelssohn's "Elijah" was sung on the 15th, and the soloists were those who had sung on the preceding evening. Hiram G. Tucker was organist. The Boston Festival Orchestra was headed by J. W. Crowley, principal.

The performances were impressive. The chorus, which had labored with exceptional zeal for months before the concert, responded admirably to Mr. Mollenhauer's baton, and the general qualities of these performances are now well known. Technically, as well as musically, the choral work of the Handel and Haydn Society is now the best given in this city. The Requiem of Verdi was effectively presented. The soloists, on the whole, were adequate to their tasks, although Alma Gluck, being a lyric rather than a dramatic soprano, was at a disadvantage. Mme. Matzenauer's opulent voice lent itself well to the broad passages of Verdi. Mr. Althouse and Mr. Middleton, the one a fresh and brilliant tenor, the other one of the finest basses before the public to-day, did themselves full justice.

The work was chosen with thought for the recent passing away of two presidents of the society, William F. Bradbury and Eugene D. Russell. William F. Bradbury had been president from 1909 to October 22, 1914. He died that day after a brief illness. After much discussion it was determined to elect Eugene D. Russell, then acting vice-president, to the position of president, without waiting



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HENRI SCOTT

Eminent American Bass Who Has Been Engaged to Sing Next Season with the Metropolitan Opera Company. He is Another Striking Example of the American Trained Artist Who Has Won Distinction in the Musical World. (See page 8)

for the date on which votes would ordinarily have been taken to recognize him in that capacity. Mr. Russell, elected on December 5, 1914, quickly succumbed to illness on the 17th of last March. Courtenay Guild, brother of the former Governor Guild, is now acting vice-president of the Handel and Haydn.

Parker's New Work

Mr. Parker's new work had been prepared with the utmost care. The libretto by Brian Hooker is in many passages of unusual beauty and eloquence, albeit presenting an unusual mixture of styles and of characters. The personages are *Morven*, *Sigurd*, *St. Cecilia*, *Our Lady* and *Angels of the Grail*. To find the Grail and the salvation of his soul is the quest of *Morven*. He sets bravely forth. He is saved from the shameful ease offered him by the Dwellers in Avalon by the ideal of "stark young manhood." He hears in his soul the song of young *Sigurd*, faring forth against the dragon, and he escapes from the magic gardens. He abides with the heroes in the old Norse Walhalla until it is borne upon him that "man may not content him forever in triumph." He harkens to the voice of *St. Cecilia* hymning Christ her Lord, and for awhile abides in peace among the Saints in Paradise. "But *Morven*, hearing in his spirit, as it were, *Our Lady* communing with her Child new-born into the world, is aware how man may not content him forever at

rest, and of the Grail also, even the desire of the soul which is not in Paradise, neither to be found in any place, but rather followed through all. Wherefore he will depart out of that heaven, to be born again and become as a little child." The Angels of the Grail, the mystic voices which have been leading him onward throughout the adventures of his soul, at last announce to *Morven* that he has found the secret. Not in pale gods or creeds or in heaven or hell, but in birth and death, in the battle of life and endless progress through "superb vistas of death," is fulfilment to be found.

Mr. Parker's music is carefully considered in its workmanship and in its form. The oratorio of past days is here supplanted by a form which is unusually plastic and coherent and logical in its structure. The harmony is modern, though not unreasonably so. Passages in the nature of recitative have been written with great pains. Everywhere there is the appearance of earnest effort. Would that more could be said! Unfortunately, this oratorio is, in my opinion, one of the poorest compositions Mr. Parker ever put before the public. The music is astonishingly empty, from the first note to the last. It has no spontaneity or conviction. It is fussy, and pedantic and characterless. If it were anything pronounced it would be possible to discuss it. But it is simply nothing.

[Continued on page 4]

CARUSO HERE ALL NEXT SEASON, SAYS MR. GATTI-CASAZZA

Rumors That Tenor Would Not Return to New York Set At Rest by Metropolitan Management—Miss Farrar to Return in February After Engagement With Chicago Company

AMONG the various rumors that fly about at this time of the year with reference to the re-engagement or dismissal of artists by the Metropolitan Opera Company one that gained considerable ground during the past week was to the effect that Enrico Caruso would not be heard in New York next season.

Although Manager Gatti-Casazza has refused so far to dignify these rumors with confirmation or denial, the Caruso story brought about a short but vigorous statement from him on Wednesday. He gave out an announcement headed "Caruso All Next Season" and thereby set at rest one of the most promising tasks of the rumor dispensers.

The announcement goes on to say: "Owing to the many rumors regarding the return of Mr. Caruso to the Metropolitan Opera House next season, due to his engagement in Buenos Ayres, which ends on June 30, General Manager Gatti-Casazza takes occasion to state positively that Enrico Caruso will remain with the Metropolitan Opera Company throughout the entire season of 1915-16."

A definite statement of Geraldine Farrar's plans for next and succeeding seasons was given out in Boston last Saturday by Charles A. Ellis, the manager of the prima donna. As already stated, Miss Farrar will reappear at the Metropolitan Opera House, but not until February 15. In October, November, January and the first half of February she will make a concert tour. In December she will appear in opera in Chicago with Mr. Campanini's company. Beginning February 15 she will be heard at the Metropolitan in twenty performances. In the following season of 1916-17 she will undertake concerts and fulfil a second engagement with the Chicago Opera Company through October, November and December, returning to the Metropolitan in January of 1917. Thereafter, beginning in November of 1917, she will appear throughout the season at the Metropolitan Opera House.

It was rumored this week that Signor de Lucca, baritone, who has sung with success in Italy, London and Buenos Ayres, would be added to the Metropolitan Opera forces next week. Signor de Lucca has been in New York recently en route to Havana, where he will join the National Theater Company.

According to another current report, Maria Barrientos, the famous coloratura soprano, will probably sing at the Metropolitan next season.

Announces Tour for Carreño

According to an announcement made by J. W. Cochran, Mme. Teresa Carreño, the noted pianist, will visit America in the Fall for a tour of the United States and Canada.

It may not be generally known that Mme. Carreño during all these years of residence in Berlin has retained her American citizenship. That this is so was fortunate for her eldest daughter, Teresita, who, while visiting in Algiers last July, was arrested at the outbreak of the war, and imprisoned for five months upon suspicion that she was a German spy. Through the effort of the American Consul she was finally released.

Boston Women Endorse Propaganda For Musical Independence of U. S.

John C. Freund's Address Applauded by Large Gathering of the Dorchester Women's Club—What New England has Contributed to this Country's Musical Development—Speaker Gives Facts, Figures and Arguments that Make Deep Impression

BOSTON, April 17.—There was uncommon interest in the lecture given by John C. Freund before the Dorchester Women's Club on April 14. Mr. Freund's propaganda in behalf of the American musician had made his appearance eagerly anticipated, so that when he appeared representatives of more than one important musical organization of Boston in addition to the regular Club members, were there to greet him.

The lecturer was introduced by Mrs. G. Philip Wardner, who referred to his disinterested work in the cause of our musical progress, as having already accomplished a vast amount of good.

Mr. Freund slyly compared himself, not being a dweller in Boston, to the "outer barbarians" who lived outside of Rome in the great days of that Empire. He paid tribute to Boston's musical advantages and development, and to Boston's music critics who appeared more willing to encourage their own composers and performers of serious music than the critics of certain other American cities.

Then Mr. Freund told his audiences of Greater Bostonians a great deal more than they themselves knew of Boston and New England's musical history, which, in a rapid and interesting survey, he brought up to the week of his lecture—up to the centenary performances of the Handel and Haydn Society. This was in illustration of what he described as the phenomenal musical development of America in the last half century. He had to mention the Puritans, of course, the early settlers, who were among the first to practice music seriously, although in a very limited and conservative manner. With them music was purely the handmaid of religion. It is a fact that only a few laughed when Mr. Freund, digressing for a moment, related the remark of an acquaintance of former years, who said, "Yes, the Puritans landed on Plymouth rock; but it's a pity that Plymouth rock didn't land on the puritans!"

Mr. Freund described the admission of women into church choirs; the character of musical services as they were conducted at "Brimstone Corner," where Park Street still stands; the work of Lowell Mason in composition and introducing music in the public schools, and more recent developments in American music—the development of orchestras and opera houses, the remarkable advance in America in the manufacture of musical instruments, which European artists in the majority prefer to the instruments, or at least the pianos, made in Europe; of the exceptional musical talent and aptitude of Americans; their particularly high artistic standards and their receptiveness and enthusiasm for all that was best in art; also their resourcefulness, energy, and as a crowning artistic faculty, the idealism which Mr. Freund said he had observed and encountered so often in his travels and activities as a journalist and lecturer in this country.

Attention of Audience Riveted

Mr. Freund presented his subject in a manner admirably devoid of pedantry or pretense, but with force and conviction that made the earnestness and the importance of what he had to say strongly felt. He knows how to entertain an audience and rivet its attention, how to give an address, however serious it may be, contrast and color. He has the quality of humor in a marked degree, but his humor is always a means to an end. It illustrates a point, and drives it home. He knows well whereof he speaks, for his lifelong experience of art and artists in America, and his travels East and West and North and South have brought him into actual touch with conditions as no other kind of inquiry could have done. His discussion of a topic at present so vital was not theoretical, but the statement of premises and of conclusions based on facts.

There was astonishment on many faces as Mr. Freund cited facts and figures which told more than any words, and which gave the majority of his hearers, it is safe to say, a more just conception of artistic America as compared with artistic Europe than they had ever had before. Then Mr. Freund made his plea for American artistic independence. It

for the army and navy combined, with the postal receipts thrown in, a sum greater by far than that spent by any European nation annually in the art of sound. America insists on the best and is willing and able to pay for it.

Symphony orchestras which have no superiors in Europe are found in some of the largest cities. The best opera in the world is given at the Metropolitan Opera House in New York. The standards of the public are so high that many singers and virtuosi who find acceptance at home are not received here with any warmth or given any marked encouragement.

The great orchestral and operatic organizations of America are so great because of the fact that the American, himself the product of many nationalities, takes the best, musically, that each nationality has to give. The orchestras contain French players of wind-instruments, a preponderance of Germans for the brass instruments, and so on, whereas, and even before the war, the Frenchman would not engage a German player, however gifted, for his orchestra, nor would a German of average mold dream of extending such an appointment to a Frenchman. The best operatic artists, said Mr. Freund, are brought over here to compete eagerly for public and critical favor, make money, if they are successful, and too often return to their homes to ridicule the people who have treated them appreciatively and made them rich.

Why America Leads

It is the richness of the American nature, the product of many natures, and the American's genuine enthusiasm and idealism for that which is artistic, and

his general quickness and receptiveness which have caused him to grow so rapidly in music as, lately, in mechanics, commerce, civilizing enterprises of all kinds which have undergone conspicuous development in the last century.

Mr. Freund, with pardonable pride, spoke of the results of the recent propaganda for American music in which he has taken so prominent a part. All-American programs are being given by certain artists, and with pronounced success. Artists who are not Americans have written, asking for suggestions about American compositions to be presented to their audiences. In matters of public school music, public concerts—in all departments of musical life—renewed interest and activity have been shown in late months. The war will do much to strengthen America's musical position, but before the war signs of a significant change were not lacking. Mr. Freund urged with all his power a recognition by Americans of their own artistic stature; the value of study in this country, where experienced young women, particularly, are likely to be treated with more courtesy and fairness and justice than in Europe; the encouragement of native musicians who are able and sincere, of whom there are very many today; the recognition and honoring of American musical talent, wherever it is encountered. At the close Mrs. Arthur Henry Merritt rose and amid long-continued applause nominated a committee to draw up suitable resolutions endorsing the propaganda. The lecture made, very evidently, a strong impression, and afterwards members of the club and members of representative Boston musical organizations made much of the speaker.

O. D.

NEWARK'S NEW MUSICIANS' CLUB HAS ITS FIRST "GET TOGETHER" BANQUET



Guests at First "Get Together" Banquet of Newark Musicians' Club

NEWARK, N. J., April 18.—The Newark Musicians' Club held its first "get together" banquet in the Washington last night. About seventy-five persons were present.

City Counsel Spaulding Frazer followed the welcoming address of the president of the club, Alexander Berne, and spoke on "Newark's Musicians and Newark's Future." C. Mortimer Wiske, conductor of the Newark and Paterson music festivals, president of the Paterson

Musician's Club and first honorary member of the Newark Musicians' Club, spoke on "Newark—Present Tense." "Newark's 250th Anniversary" was the subject of Charles Grant Shaffer's remarks.

The only speaker not a member of the club was Henry Gaines Hawn, of Alabama, and president of the Pleiades Club, of New York. He spoke on "Diction in the Art of Song." J. Harry Huntington, Jr., second vice-president of the Newark Festival Association and organist of the Third Church South, gave an address on "As You Like It."

Thornton W. Allen, organizer of the Newark Musicians' Club and also organizer and secretary of the Newark Music Festival Association, in his address on "Ideals, Visions and Prophecies," referred to the "Four Cities' Festival," which is to be given next year by Newark, Paterson, Jersey City and possibly Trenton, with a combined chorus of 3,000 voices. He also spoke of a plan to unite the Paterson, Jersey City and Newark Musicians' Clubs.

The banquet committee was composed of Mrs. Frederick Baumann, Katherine Eymann and Herbert Sachs-Hirsch.

Mme. van Endert Sails for Festival and Opera Work in Germany

Elizabeth van Endert, the German soprano, sailed on Thursday to fill engagements in Germany. In May she appears at the festival which, in spite of the war, is to be held at Düsseldorf. There-

after she goes to Berlin to sing at the opera. Mme. van Endert is engaged for next season to sing with the Boston Symphony, the Chicago and New York symphonies, also for several guest performances with the Chicago Opera Company.

Joint Recital in Cortland, N. Y.

Mme. Clara Gabrilowitsch, contralto, and Ethel Newcomb, pianist, gave an excellent concert before an appreciative audience in Cortland, N. Y., on April 16, under the management of Murray Sheehan.

FORESEES RETURN TO SIMPLICITY AS WAR'S EFFECT ON MUSIC

Paderewski Declares End of an Age of Luxury and Over-Abundance of Means Will Force Composers to Regard Primarily What They Are Expressing and Not How They Are Expressing It

IT has been said that, if Poland should ever again become an independent kingdom, Paderewski ought to be chosen king. Certainly if the famed pianist occupied its throne to-day he could not be more concerned than he is over the dreadful fate of his unhappy country, nor could he throw himself with more sacrificial devotion and intensity into the work of its relief. Paderewski has now one preponderant aim in life—to mitigate the agonies of his nation and to assuage its martyrdom. To that end he is consecrating his life and bending his dearest energies. To that purpose he has abjured the practice of his art and is become a missionary, journeying from land to land to organize ways and means of succoring as best possible the thousands whose plight cries for assistance of the most heroic kind.

Mr. Paderewski arrived from Europe last week and in six more will return thither. In the meantime there is much to be accomplished. Then, when matters are working as he desires them to work, he will repair to London, to Paris and elsewhere to labor in similar fashion. He will not play, he avers—though one strongly suspects that if his art might benefit the cause he would strive successfully to overcome the disinclination to artistic expression which just now he professes.

It is a rare experience to encounter the artist to whom the well-being of his country is so personally relevant as is the case with Paderewski. Much has been made in the past of the fact of his patriotism, but the practical revelation of its intensity and fullness is enormously impressive. One is struck with the changed appearance of the man; in a year he seems to have gained ten years. A penetrating grief has graven deeper the lines of his face and imprinted on it new furrows. Even the affability and apparent good humor which he evinced in a brief colloquy with the present writer could not conceal the difference in his aspect.

A Genius for Organization

Paderewski has a genius for organization and he will spare no effort to utilize his gifts in this direction on his present American visit. Just how matters will be arranged so as best to assist his compatriots one must wait a while to see. Centers of relief will be established in a number of the leading cities and divers methods of securing funds will be tried. It is even mentioned that



—(c) International News Service

Mr. and Mrs. Ignace Jan Paderewski as They Appeared on Their Arrival in New York Last Week

merchants in various localities will be besought to contribute the proceeds of certain days to the fund. Upon the co-operation of nobody does Paderewski lay greater stress than that of Mme. Sembrich, whose labors have already born rich fruit.

"If you imagined all the people of New York State deprived of everything they owned, left a prey to starvation and disease and hopelessly crushed under the iron heels of contending armies, you might form a slight idea of what the Poles are enduring at present," declared the artist. "One of the worst phases of the situation lies in the inability of the inhabitants of one half of the country to communicate with those in the other. Compared with their lot even that of the Belgians loses some of its horror, for my unhappy countrymen have no France,

Holland or England in which they can seek refuge.

"I speak of collecting funds for the amelioration of conditions. But the fact is that, however generous contributions may be, the sum total is bound to fall short of anything like the amount necessary. Nevertheless, we must do the best we can, realizing that whatever we can do is insignificant in comparison with what must be accomplished to achieve even a partial relief. I say this without any feeling of bitterness whatsoever toward the various combatants. My feelings are first and last humanitarian. So, I think, should be those of every neutral nation."

War's Effect on Music

The question of the probable influence of the war on music, as on art and life

"Zapateado" and the Wilhelm paraphrase of the "Prize Song" from the "Meistersinger." Not only has he an unusually secure technic and a lovely round tone, but he has mastered his bow arm as have few violinists before the public to-day. Added to this is a finely sincere and modest manner on the platform. He played the obligatos beautifully in the Schubert and Leroux songs for Miss Wilson.

The program was opened by Mr. Clark and Marion David, who played a stupid and commonplace concerto, "Orpheus," by Oberthür, a composer of fourteenth-rate harp music which should under no condition be exhibited in public. It may still have a place as teaching material, though even this is questionable. It was, nevertheless, well played. Mr. Clark later offered some attractive solos in the form of Irish melodies on a little Irish harp, especially devised. Miss David played the piano accompaniments for Miss Wilson and Mrs. Howe-Cothran with taste and discretion, while George Wilson officiated for Mr. Fabrizio in a similar capacity.

Mr. David is to be congratulated in that his distinguished pupils won out "on their merits" and not because of their high social position.

A. W. K.

Pianist Now in America Solely as Missionary for Stricken Poland—Impossible to Conceive, He Declares, the Woes That War Has Brought to His Countrymen—Their Relief Now His One Aim in Life.

in general, has appealed powerfully to the great pianist's imagination. "I have pondered deeply upon it," he relates, "but I cannot see the solution clearly in all of its complexities. Of one thing I do feel convinced—that the art of music will react to this supreme tragedy of humanity by acquiring qualities of simplicity such as it has long since renounced. In the first place, material conditions are bound to supply a strong incentive to this end. For a time, at all events, the mammoth size of orchestras will in all probability be cut down for want of funds to pay for the maintenance of these huge bodies of instrumentalists for which composers have so long been writing. That must of necessity affect the nature of compositions put forth, to the extent, at least, of reducing swollen instrumentation and excesses of counterpoint.

"At last we shall see the musician put to it to regard primarily what he is expressing, not how he is expressing it. Luxury, the over-abundance of means that stifles the spirit, must be discarded before true advancement can take place—and the age which is passing unquestionably gave itself too freely to luxury of one kind or another. In every walk of life, in every function of existence it has had its baleful effect. In our art on the one hand, as in our food on the other, we have suffered from this handicap of excess.

"True, much has been written of late; and I should be far from denying the existence of many clever composers. But humanity will feel the need of more than cleverness. What has been given us for a number of years is oratory, not poetry. And by such we cannot live, however polished, elegant and graceful its expression. We may evolve a Beethoven, we may not. But Beethoven is the supreme summit and we shall also require our small hills and even our valleys. The awakening must bring lesser as well as greater prophets.

"The precedent of history would lead us to look for a great renaissance at the close of this struggle. After the French Revolution came Beethoven, and when the Napoleonic wars ended there emerged Chopin, Schumann, Liszt, Wagner and lesser though talented men such as Mendelssohn, Meyerbeer and others. In poetry Heine, de Musset, Poushkin, and a number of great Polish writers insufficiently known to other nations sprang up. And in other arts were analogous figures. May we not look for a similar resurgence of the artist spirit when this catastrophe has run its course? I see no reason to doubt it, since history has a manner of repeating itself."

H. F. P.

MME. MATZENAUER INJURED

Opera Star, Her Husband and Mme. Valeri in Automobile Collision

Mme. Margarete Matzenauer, contralto, and her husband, Edoardo Ferrari-Fontana, tenor, of the Metropolitan Opera Company, and Mme. Delia M. Valeri, vocal teacher, and her husband, were injured last Sunday afternoon when their automobile collided with another in Woodside, L. I.

Mme. Matzenauer's face, right arm and shoulder were cut and she was otherwise bruised, and Mme. Valeri suffered severe contusions on the right side of her body. Mr. Ferrari-Fontana's face, arms and legs were cut. Mr. Valeri was less severely injured.

Ohio's State Contest Winners

COLUMBUS, O., April 18.—The Ohio Students Contest was held in the Columbus Public Library Auditorium, on April 16. The contestants who were chosen to represent Ohio at the District Contest to be held on Tuesday, April 20, in Chicago, were Helen Alexander, soprano, Youngstown; Ilse Loescher, pianist, Cleveland; Emily Knox, violinist, Cincinnati.

E. M. S.

MARGARET WILSON'S NEW YORK DEBUT

President's Daughter and Niece Reveal Talent in Recital Program

An audience of unusual brilliance assembled at the Bandbox Theater, New York, on Monday afternoon, April 19, to hear Margaret Woodrow Wilson, the President's daughter, sing for the first time in public in this city. With Miss Wilson appeared Mrs. Howe-Cothran, a niece of President Wilson; Melville A. Clark, harpist, and Carmine Fabrizio, violinist. The concert was arranged by Ross David, the New York vocal instructor, under whom the studies of these two singers have been carried on.

Miss Wilson was heard in groups of songs in German, English and French. Her pronunciation and enunciation in the foreign languages was excellent. There was true expression in her delivery of Grieg's "Ein Schwan," while the lighter "Mit einer Wasserlilie" was handled deftly and with sympathy. Brahms's "Die Mainacht" gave her an opportunity to prove her ability to sound emotional depths. She accomplished it

most creditably. Miss Wilson has a real gift for singing songs; she understands the meaning of interpretation and throws herself into her performances in a manner that denotes the artist. Later in the program she did Schubert's "Ave Maria," Leroux's "Le Nil," the first with harp accompaniment played by Mr. Clark; Faure's "Les Berceaux," the old Scotch "Leezie Lindsay," the old English "My Lovely Celia" and Mrs. Beach's "The Year's at the Spring." Her singing was greeted with whole-souled enthusiasm on the part of her hearers, and she was presented with many bouquets. She deserved them!

Mary Turner Salter's "Her Love Song," Mrs. Beach's "Ecstasy," Foote's "Irish Folk Song," La Forge's "To a Messenger" were sung by Mrs. Howe-Cothran. She has a splendid soprano voice, which she employs intelligently. Her singing of the Foote and Beach songs aroused great enthusiasm, and she was encored, adding MacDowell's "Bluebell." She, too, was made the recipient of many floral pieces. In Mr. Fabrizio the acquaintance was made of a new violinist of real accomplishment. He played Smetana's "Aus der Heimat," Sarasate's

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One would give anything for a real idea. It is also true that the orchestration is sometimes ineffective and lacking in contrast of color, and again is swollen and bombastic and everything that one would not expect of the composer of "Hora Novissima" and other works which have put Mr. Parker in the front rank of American musicians.

The Performance Excellent

It is never easy to write a masterpiece for a certain occasion, and this oratorio of Mr. Parker proves again the justice of this observation. But if the work was poor, the performance was excellent. The chorus and the second quartet distinguished themselves continually. It is probable that the work could hardly have been presented a first time to greater advantage. Mrs. Hudson-Alexander sang so wonderfully that only the most mediocre music could have come from her lips without meeting with immediate approval. In all respects her performance was that of a great artist. Mme. Mulford was more than competent in her part, and Mr. Whitehill did all that could be done with his lines. The fact that he has sung with more color and appeal is to be laid not at his door, but to that of the composer. It was good to hear Mr. Whitehill's manly and sonorous tones anyhow. Mr. Murphy sang capably, and the entire performance was an excellent example of unity of spirit on the part of all performers—a condition rarely met with.

At the end of the first part of "Morgan and the Grail" Mr. Parker was called to the stage and warmly applauded. Then Mr. Guild introduced Henry M. Rogers, who in his speech eulogized the Handel and Haydn Society and its accomplishments.

"Artists' night" presented the soloists mentioned above, and also the chorus, the organ and Mr. Tucker, and the Boston Festival Orchestra in various short numbers. The orchestra played the overture to "William Tell," an Intermezzo of a tinkling baldness by Volpatti, Handel's Largo, in the arrangement for orchestra and organ, and Haydn's Serenade for strings. The choral numbers were Mrs. H. H. A. Beach's hymn, "Panama," composed for the Pan-American Exposition, and then performed for the first time in Boston; the chorus, with trio, organ and orchestra, "The Heavens Are Telling," from the "Creation," and the "Hallelujah" chorus from the "Messiah." Mr. Murphy sang the "Celeste Aida." Mme. Rio's aria was the "Zeffiretti Lusinghieri," from Mozart's "Idomeneo." Mr. Cartwright sang the Gloria of A. Buzzi-Pecchia. Miss Miller sang Tchaikovsky's "Adieu, forêts," from "Joan of Arc." The quartet of the soloists sang the quartet, "his breve vivitur," from the "Hora Novissima."

This was Mme. Anita Rio's first performance in Boston in ten years. In 1905 her fresh and beautiful voice was much admired, and her musicianship was not less remarkable than her voice—which can be said of few singers. Mme. Rio retains those qualities which formerly endeared her to the public. Recalled with much enthusiasm, she added a popular song of Italy to the program. Mr. Murphy had previously been received in

the same manner. Mr. Cartwright was on this occasion and in the concert on Thursday evening a superbly finished artist.

"Elijah" Concludes Program

The final performance of a memorable week was that of "Elijah." In the choral performance there were all the virtues so long noted with Mr. Mollenhauer's singers, the depth and vibrancy of the choral tone, the clean attacks and releases, the breadth and sureness and pro-

But the authority and brilliancy of this performance in general had been matched in similar performances given by Mr. Mollenhauer and his forces of late years. The significance of the occasion was its testimony to the leader's zeal and ability.

In the intermission, Acting Vice-President Guild made a brief address, in which he spoke of the esteem in which Mr. Mollenhauer was held by his chorus and the other members of the society as a musician and as a man. Mr. Guild publicly expressed his appreciation of the

Society, 1915." On the observe side are also the words, "Handel and Haydn Society, 1815-1915."

It was on March 24, 1815, that several Bostonians, including G. Graupner, George Cushing, Aaron Peabody, Matthew S. Parker and John Dodd, laid the foundations of the first choral society to be formed in Boston. A jubilee was given that year, consisting wholly and only of musical performances, in celebration of the Treaty of Ghent. It was desired particularly to bring to the attention of the public the master works of Handel and Haydn, by consequence of which the society bears its present name. Rehearsals were held for the first two years in Pythian Hall, situated on what is now Bedford street. Certain college tunes, also "The Heavens Are Telling" and the "Hallelujah" chorus, both of which numbers figure on the program of the "artists' night" this week, were performed. It was finally decided that the society should give a "public exhibition on Christmas night" in Stone, or as it is now known, King's Chapel.

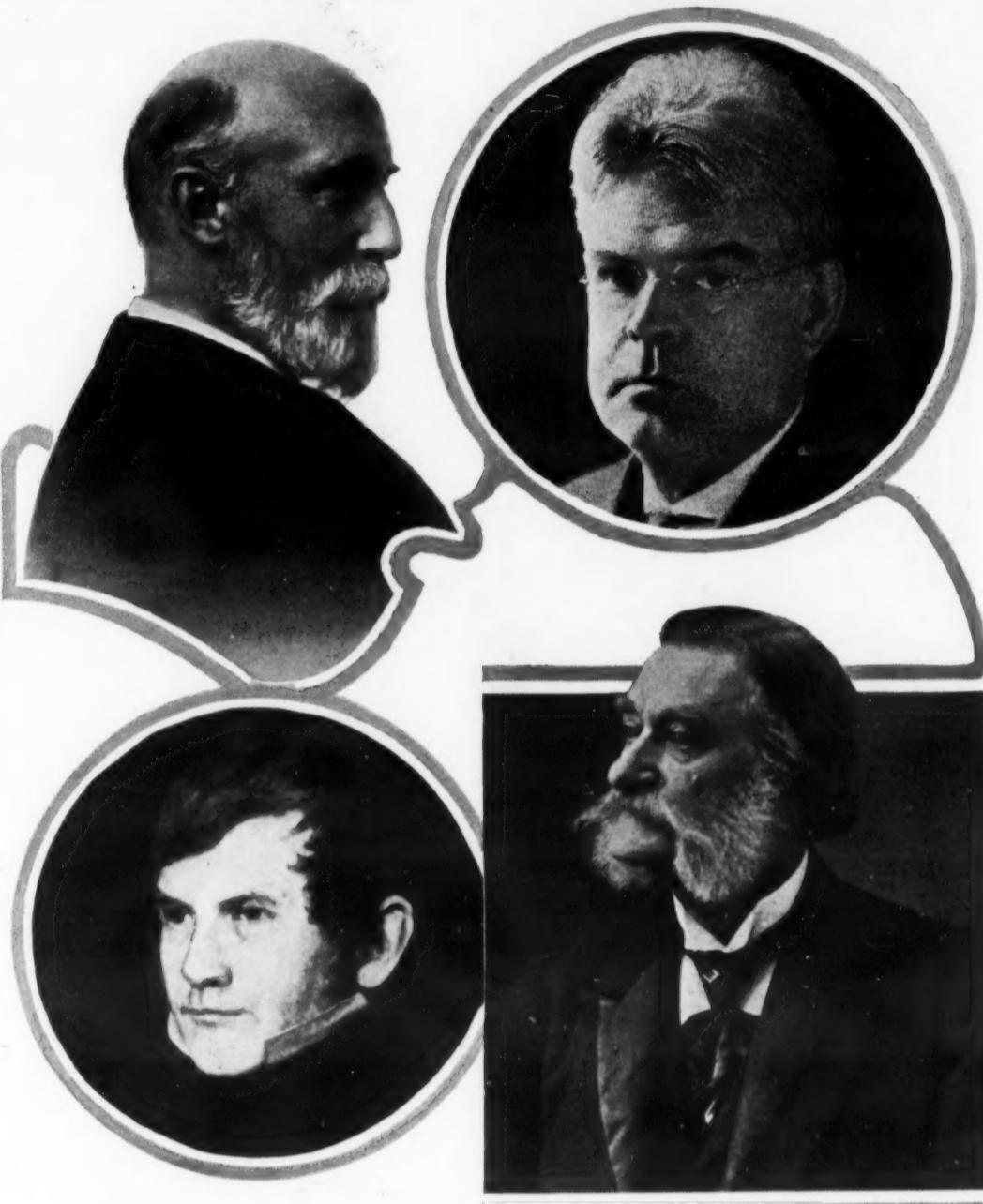
In February, 1816, the society was formally incorporated. By the following year, 1817, the membership had increased to 150, and it was necessary to find a new rehearsal hall. This was found in Boylston Hall, in a building known as South Market. Here, on July 5, in honor of President Monroe, a brilliantly successful performance took place. This hall was the headquarters of the society for twenty-four years. Long before this period had expired an innovation, which was breath-taking, had occurred. Women were allowed to sing in the chorus! In the early twenties Beethoven was invited to compose an oratorio for performance by the society. The work, however, did not appear, and Beethoven wrote to the intermediary, "The oratorio for Boston? I cannot write what I should like best to write, but that which the pressing need of money obliges me to write." This particular work never saw the sun.

On August 2, 1826, the society took part in memorial services for John Adams and Thomas Jefferson in Faneuil Hall, when Daniel Webster delivered the oration. On September 3, 1827, Lowell Mason was elected president. The society took part in 1830 in the celebration in the Old South Church of Boston's two hundredth anniversary. In the following year the Lion Theater was hired and refurnished for rehearsals and named "The Melodeon." Jonas Chickering, of the famous piano firm, became president in 1843. "Samson," "Moses in Egypt," "Judas Maccabeus" and "Elijah" were given first performances by the society during his régime. On November 20 the Handel and Haydn took a prominent part in the dedication of the old Music Hall, which was the home of the Boston Symphony Orchestra until 1900. Mmes. Sontag and Alboni were among the soloists. George G. Webb, Carl Bergmann and Carl Zerrahn were conductors in turn.

Zerrahn's Long Service

The labors of Mr. Zerrahn were to prove invaluable to the society. In 1857 he emulated European festivals, in giving a festival of three days, employing the most famous artists obtainable. There were ten great artists and an orchestra of the unheard-of number of seventy-eight. In 1861, Dr. J. Baxter Upham, the giver of Music Hall and of its magnificent organ, became president. It was proposed to make Upham conductor, and to save money, too, Carl Zerrahn, the conductor, with B. J. Lang, then pianist and organist of the society, offered their services free of charge, should there be a deficit. Otherwise Zerrahn and Lang would divide the surplus after expenses had been paid between themselves. They did this and divided \$83.38! In 1864 the

[Continued on next page]



Upper Left Hand Corner: The Late B. J. Lang, Conductor of the Handel and Haydn Society from 1896 to 1898. Upper Right Hand: Emil Mollenhauer, Present Conductor, since 1899. Lower Left Hand: The Late Matthew S. Parker, Once Secretary and Treasurer, Who Served the Society for Forty-six Years. Lower Right Hand: The Late Carl Zerrahn, Conductor for Forty-two Years.

portion of effect, the security and the enthusiasm of the singers. The solo quartet was in all respects excellent. Mr. Cartwright gave a superbly dramatic interpretation of *Elijah*'s music. A passing suggestion of huskiness was due to momentary conditions, for Mr. Cartwright is admirable as a singer pure and simple. Never had the part of *Elijah* been made so interesting. Mme. Rio was capable and intelligent, and sang her part without her score to refer to. Miss Miller's tones were full and round, and she had at heart the traditions of Mendelssohn's music. Mr. Murphy sang competently in a part of lesser importance.

work of the chorus and of all that it had accomplished under Mr. Mollenhauer's guidance. He concluded by presenting Mr. Mollenhauer with a silver cup containing a gift in gold and filled to the brim with the good wishes of the occasion. While the applause continued the audience as well as the chorus rose to honor the leader, who was so overcome by this reception that he was obviously unable to respond and could only signal the chorus to continue.

This little ceremony assisted in making the public aware again of the very exceptional value of Mr. Mollenhauer's labors. His zeal for the very best results attainable has been inexhaustible during all the seasons which have elapsed since he assumed the conductorship of the Handel and Haydn. His position is no easy one, for it requires a born leader as well as a musician to inspire fidelity and unflagging enthusiasm on the part of the members of the chorus, who, for a majority, work professionally at other things than music, and give much valuable time to rehearsals without thought of financial reward. The Handel and Haydn Society, the name of which is indissolubly associated with the musical history of Boston, is essentially a democratic and popular organization. No one of whom we can think could fill Mr. Mollenhauer's place as he fills it, and no one is more useful to the community than he who directs and develops a great popular musical movement.

History of the Society

In commemoration of the centenary of the Handel and Haydn a bronze medal has been struck, which bears on its obverse side the profiles of Handel and Haydn, and on the reverse side a wreath and a design in an oval, containing the words, "Te deum laudamus, H. & H. Society, A. D. 1815," and the inscription, "Centenary Festival Handel and Haydn

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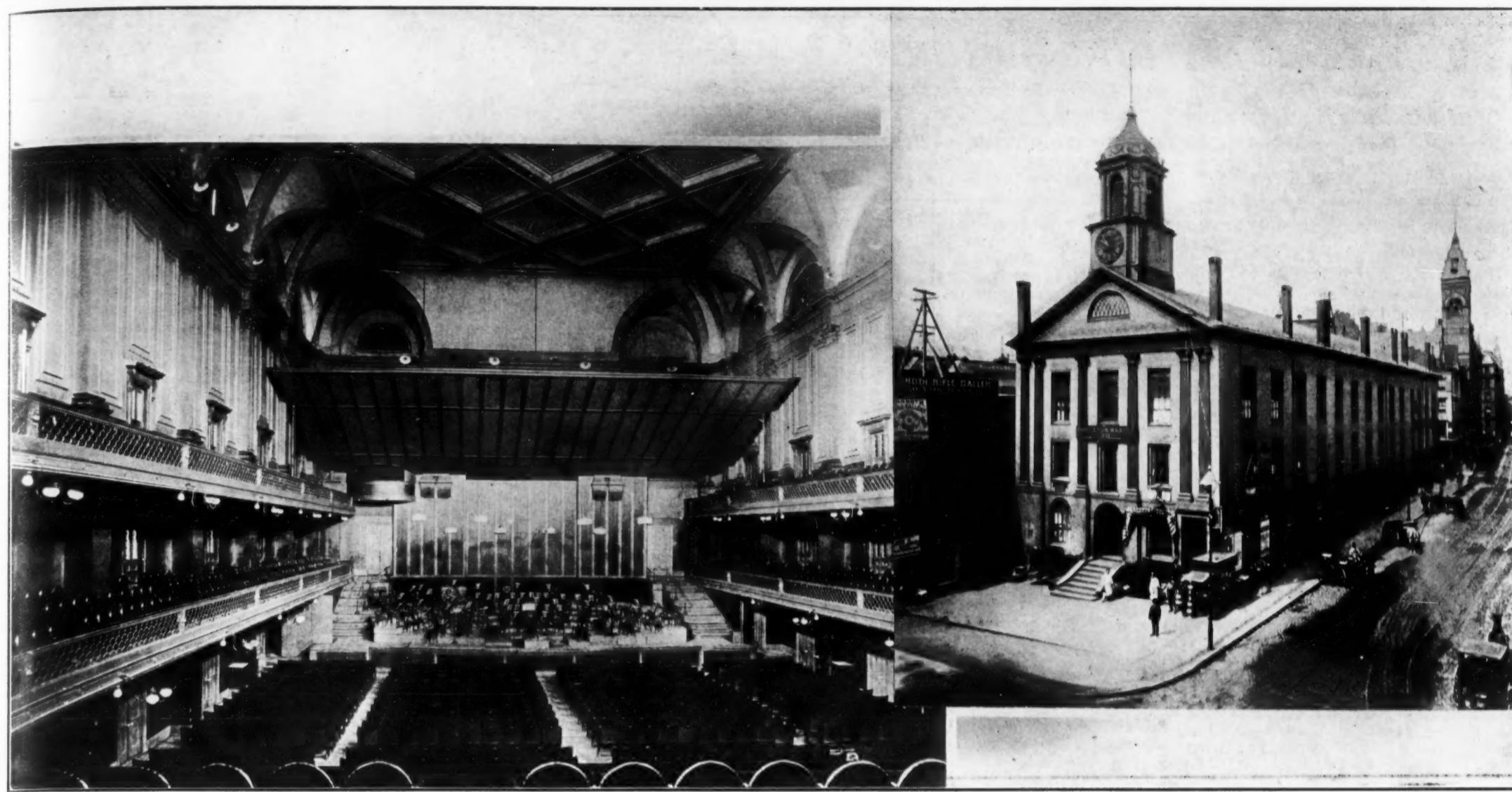
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On the Left: Music Hall, Boston, in Which 314 Concerts of the Handel and Haydn Society Were Given, from 1852 to 1900. On the Right: Boylston Hall, in Which 192 Concerts of the Society Were Given from 1817 to 1839

HANDEL AND HAYDN SOCIETY OBSERVES ITS CENTENNIAL

[Continued from page 4]

society was on its feet and out of debt, and recognized as Boston's leading musical organization.

It had been decided to give a big music festival to celebrate the fiftieth anniversary of the society, when, in the midst of the preparations, there came the news of the assassination of Lincoln. Later the festival was put through, with a profit of \$4,000, half of which was given to war charities and the other half to the society's permanent fund. A testimonial concert was given Mr. Zerrahn after twenty-five years of service, and in 1874 Mr. Lang was presented not only with a gold watch, but a brand new set of the works of William Shakespeare, in acknowledgment of his twenty-five years as organist and pianist of the society.

In 1887 George H. Chickering, of the Chickering piano firm, became president of the society, which he materially enriched by a gift of a large musical library. Four of the Chickering had been presidents, and George was the last of the line. In 1888 the chorus was reorganized. Seventy-six singers were retired and about one hundred and forty

new ones added. In 1894 Mr. Zerrahn was given a gold medal for forty years of active service as conductor, and was succeeded by Mr. Lang. In 1899 Emil

répertoire: "Stabat Mater," Dvorak (1891); "Hora Novissima," Horatio Parker (1894); "Paradise Lost," Dubois (1903); "Raphael," Volbach (1905);

building to serve all its needs—a building containing among other things a library, rehearsal hall, reception rooms, offices and possible offices for rental. The building



Seal of the Handel and Haydn Society to Commemorate Its Centenary Festival. It Is Finished in Government Bronze and Has Been Distributed Among Many Musicians Interested in the Welfare of the Society



Mollenhauer became conductor, and he has held the post since that time.

In its time the Handel and Haydn Society has brought out in this country about ninety important choral works, and during Mr. Mollenhauer's incumbency these works have been added to its

"Samson and Delilah," Saint-Saëns (1908); "The Golden Legend," Sullivan (1910); "Paradise Lost," Bossi (1910).

As early as 1824 it was proposed that the Handel and Haydn Society create a Building Fund, in order that eventually it should have its own land and its own

fund now amounts to \$31,000, and it is hoped that added gifts will soon make possible the erection of an edifice to the honor of the oldest musical organization in Boston—an organization also which is now young and full of potentialities for the future.

OLIN DOWNES.

FOUR NEW AMERICAN CHORAL WORKS SUNG

Koemmenich Chorus in Final Concert with Lucy Gates as Soloist

That America has produced choral compositions that are worthy of being sung was proved once more by the program which Louis Koemmenich arranged for the final concert of this season of the Mendelssohn Glee Club of New York, which a finely brilliant audience heard in the Grand Ball Room of the Hotel Astor on Tuesday evening, April 20.

Mr. Koemmenich's sterling accomplishments with this organization have won him much praise. He came in for a new and bounteous share on Tuesday evening, for his men sang with fire, with a superb tonal equality and a real finish, attention being paid to nuances, so that the vital points of every composition were brought out. Three new works, which had their initial performances at this concert—and which were also dedicated to the Mendelssohn—were C. Linn Seiler's "The Builders," Marion Bauer's

high one. Incidental solos were well sung in these choral works by Bechtel Alcock, tenor; Jackson C. Kinsey, baritone, and Frank Croxton, bass.

Lucy Gates, the young American soprano who has made herself so beloved this season in the concert field, appeared as soloist. She sang the "Mad Scene" from Thomas's "Hamlet" in a manner that can only be spoken of in superlative terms. The consummate art of this singer, whose coloratura never appears circus-like, is one of the real delights of present-day musical happenings. After the "Hamlet" air she was recalled and added Thayer's "My Laddie," which she sang with tender charm and a vocal quality of rare beauty. Though she could not sing an American aria (since American arias for lyric sopranos are rare, if they exist at all) she sang American songs, MacDowell's "As the Gloaming Shadows Creep" and "In the Woods," and Marshall Kernochan's "Lilacs" and "A Child's Song." These, too, she made resplendent with her lovely, limpid tones, Mr. Kernochan's fine setting of the Hovey lines "A Child's Song" winning a repetition.

Miss Gates and Messrs. Alcock and Croxton joined in a performance of the Trio from the last act of Gounod's "Faust," which was quite out of place on a program of this kind. Charles Al-

bert Baker played the accompaniments for Miss Gates and for the club in his usual admirable manner. A. W. K.

"Yeomen of the Guard" in Revival

"The Yeomen of the Guard" was added last Monday night to the list of Gilbert and Sullivan revivals made in New York in the last few years by the company headed by De Wolf Hopper. The performance was admirable and the music a delight to hear. Mr. Hopper, in addition to his inimitable clowning, meets the more serious demands of the rôle of Jack Point with exactly the right touch.

Oscar Hammerstein Better

The condition of Oscar Hammerstein, who has been seriously ill for several weeks, has taken a turn for the better, according to reports given out early this week. It was expected that he would be able to take an automobile ride during the week.

Alma Gluck Recital in Wichita, Kan.

WICHITA, KAN., April 13.—The Alma Gluck recital, given here recently under the auspices of the Wichita Chorus, was a decided success from every point of view. This was the soprano's second appearance in this city.

POLACCO LEADING FIGURE IN WEEK'S OPERA

Conducts "Iris", "L'Oracolo", "Bohème" and Two Performances of "Trovatore" in Five Days—
His Interpretations Consistently Admirable—"Fidelio" Reaches Its Fourth Performance of
Metropolitan Season

THE Metropolitan Opera Company cannot sufficiently be congratulated on having such a conductor as Giorgio Polacco at its service. Mr. Polacco ranks high among the most masterly operatic leaders of the time and no musician can fail to appreciate his great qualities. Unfortunately, his activities at the Metropolitan are far more circumscribed than his merits warrant and he has been constrained to expend his energies, for the most part, on such works as "Pagaccini," "Cavalleria," "L'Oracolo," "Traviata," and an occasional Puccini performance. So it comes that his splendid talents have not, perhaps, gained as much popular recognition as they unquestionably deserve.

One of the consequences of Mr. Toscanini's illness this past week has been to bring his gifted colleague to the fore in all of the Italian works presented. On Thursday and Saturday evenings of last week Mr. Polacco took charge of the "Trovatore" performances, and last Monday evening he presided over the last "Iris" of the year. To a musician of Mr. Polacco's caliber "Trovatore" is, of course, child's play. Mascagni's opera, whatever one may think of its artistic worth, makes far more stringent demands, and Mr. Polacco had never conducted it before. Nevertheless, the opera moved as flawlessly in every detail as though the conductor had rehearsed it for weeks. Polacco is blessed with such spirit, temperamental fire, exquisite taste and musical resourcefulness as constitute the hallmark of greatness in a conductor and he got out of Mascagni's score as much as any one possibly could. A great outburst of applause followed his broad and thrilling performance of the "Hymn to the Sun," in which his climaxing was superb, and he made the most of every salient feature of the work, especially the broadly dramatic close of the first and second acts. One longs to hear Mr. Polacco in an opera that is musically worth while.

Miss Bori and Messrs. Botta, Scotti and Didur again carried off abundant honors and the audience was large despite the summery temperature. "Iris" was also sung on Wednesday evening of last week and "Il Trovatore" likewise

had two performances, as before stated, being substituted at the last moment for "La Gioconda" on Saturday evening, as a result of the indisposition of Miss Desinni. Mme. Rappold sang *Leonora* in



—(c) Mishkin

Giorgio Polacco, the Eminent Italian Conductor of the Metropolitan Opera Company

the Verdi opera and received much applause for a highly commendable performance. The others in the cast had been heard in previous performances this season.

"Fidelio's" Fourth Performance

The successful momentum that Mr. Gatti's revival of "Fidelio" is acquiring

stands out to-day as one of the most gratifying features of the present season. Beethoven's opera has ever been regarded as so hopelessly incompatible with the likings of Metropolitan patrons that five performances within a couple of months and before constantly growing audiences present a spectacle as stimulating as it is mystifying. On Friday evening of last week the work was sung for the fourth time before a house which, considering "Fidelio" traditions, must be accounted altogether amazing. Even a number of the boxholders were there for the opening, and all but two or three boxes remained filled till the curtain fell on the final choruses of rejoicing.

If not perfect in all respects, the performance was at any rate worthy. Mme. Kurt, the *Leonora*, was not in her best voice, but Mme. Schumann and Messrs. Braun, Reiss, Sembach and Schlegel acquitted themselves skilfully. There was a new *Pizarro* in Clarence Whitehill, who, if he did not present a striking portrait of unmitigated villainy, sang the difficult music very capably. Ideally smooth the playing of the orchestra was not, but the arduous rehearsals for Mr. Toscanini's symphony concerts added to the strain of constant operatic work have undoubtedly worn out the instrumentalists.

A New Double Bill

"L'Oracolo" found a new companion in the Metropolitan's schedule when it was presented with "Bohème" on Saturday afternoon, before the usual matinée throng. The occasion marked the presence on the same bill of Geraldine Farrar and Lucrezia Bori, who is to be heard in some of Miss Farrar's rôles next season. The American prima donna's lovely performance of *Mimi* made her admirers regret that she is to be heard at this house during a part only of next season. Miss Bori's *Ah-Joe* was again vocally and pictorially beautiful.

Another feature of the afternoon was the fact that two of the principal singers appeared in both operas, Antonio Scotti making the transition from the malevolent *Chim-Fen* to the benevolent *Marcello*, and Luca Botta undergoing an evolution from the Chinese lover, *San-Lui*, to the Parisian *Rodolfo*. Both ar-

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, April 21, Verdi's "La Traviata." Mme. Hempel; Messrs. Botta, Amato. Conductor, Mr. Polacco.

Thursday Evening, April 22, Beethoven's "Fidelio." Mmes. Kurt, Schumann; Messrs. Sembach, Braun, Goritz, Reiss. Conductor, Mr. Hertz.

Friday Evening, April 23, Puccini's "Madama Butterfly." Miss Farrar, Mme. Fornia; Messrs. Martin, Scotti. Conductor, Mr. Polacco.

Saturday Afternoon, April 24, Strauss's "Der Rosenkavalier." Mmes. Ober, Hempel, Schumann; Messrs. Goritz, Weil, Althouse. Conductor, Mr. Hertz (his last appearance at Metropolitan).

Saturday Evening, April 24, Mousorgsky's "Boris Godunow" (season's last performance). Mmes. Ober, De launois, Duchêne, Sparkes; Messrs. Didur, Rothier, De Segurola, Althouse. Conductor, Mr. Toscanini.

tists gave admirable performances, as did Mr. Didur in "L'Oracolo" and Mr. de Segurola in "Bohème." Giorgio Polacco was a master force at the conductor's desk during both operas.

On account of the continued illness of Mr. Toscanini, the symphony concert which he was to have conducted at the Metropolitan on Friday afternoon of this week was cancelled. It was explained that Mr. Toscanini was suffering from a nervous breakdown due to overwork.

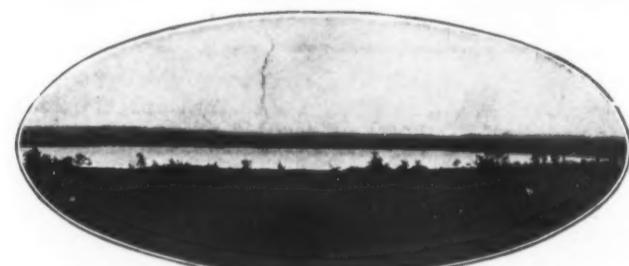
Edyth May Clover Aided by Mr. Frost in Recital

Edyth May Clover gave a piano recital on Monday evening, April 19, at the Carnegie Chamber Music Hall. William Pomeroy Frost, tenor, assisted her, and Carl Deis furnished adequate accompaniments. Miss Clover's program consisted of the Sonata "Pathétique" of Beethoven, "Nachtstück" of Schumann and Rubinstein's "Valse Caprice"; a group of Chopin and one of Liszt. Her tone was at times somewhat blurred, but she executed the Chopin numbers with good style and understanding. Mr. Frost gave "Siegmund's Love Song" well, and other songs by Schubert, Wolf, Tschaikowsky and others. A. S.

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Mrs. Beulah Harris Yancy, Vocal Teacher, Sedalia, Mo.
Mr. Robt. Druce Armour Tenor, Cathedral St. John the Divine, New York.
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Miss Emma Slapier, Vocal Teacher, Commerce, Ga.
Miss Lulu Clark King, Vocal Teacher, Atlanta, Ga.
Mr. W. E. Strasser, Vocal Teacher, Canton, Ohio.
Mrs. Alfred Mills, Vocal Teacher (formerly Lebanon Valley College, Pa.).



Miss Ada Kohler, Vocal Teacher, Boscobel College, Nashville, Tenn.
Miss Wilhelmina Baldwin, Vocal Teacher, Boston, Mass.
Mr. Isaac B. Clarke, Vocal Teacher, Waterbury, Conn.
and numerous others.

The School Session begins July 5th and continues for six weeks, ending Aug. 15th

MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

All kinds of rumors are in circulation regarding the next operatic season. This great artist has not been offered a re-engagement. Another engagement is being held in abeyance. The friends of another claim that she is holding out for more money.

Possess your souls in patience! Signor Giulio Gatti-Casazza will make the formal announcement at the end of this season—not before—and then we shall definitely know the truth of what we may expect. I guess, however, that it is certain Caruso will be with us all next season.

The only story that seems to have positive foundation of truth is that next season Miss Geraldine Farrar will sing a number of performances with the Chicago Opera Company under Cleofonte Campanini's management; that she will also go on a transcontinental tour under her present manager, Mr. Charles A. Ellis, of the Boston Symphony, and that she will return to the Metropolitan in February of 1916 for a limited number of performances, which, let me tell you, have been arranged not at the expected figure, but at a more modest one.

I tell you this for the reason that certain extravagant statements have been made in print to the effect that our most distinguished American operatic prima donna had brought the management of our great opera house to her terms. She has done nothing of the kind, and while I have the highest regard for her talent, and also respect her firm determination to get out of the situation all she can while her vogue lasts, I personally believe that it is not to the best interests of opera that a few great singers should be inordinately paid, while many others, perhaps, do not get what they really deserve, and need.

Incidentally, let me tell you that I think you will very probably see Signora Bori, who has made a phenomenal success in "Iris," groomed for "Madama Butterfly" next season. This is the shrewdest play that Manager Gatti could make. In the first place, he will secure for the "Butterfly" performances, before Miss Farrar's time comes, a young artist who is particularly fitted for the rôle of the Japanese heroine, because this young singer has displayed that most extraordinary combination of personal charm and strong dramatic, indeed, tragic, ability, which are found so rarely together.

That Signora Bori will unquestionably score a tremendous success in "Madama Butterfly," not only as a singer, but will bring out all the dramatic possibilities of the rôle, is unquestioned. How much this will affect the box office is a different proposition. Should she, however, make a sensation, as I confidently believe, make a sensation, as I believe, make a sensation, as I believe, the friends of Farrar will undoubtedly rally still more to her support, and thus we shall have two great artists in the rôle, with that rivalry between their supporters and friends which is a good thing for the box office, and will inject an interest into the latter part of the operatic season which nothing but a new opera or the début of a new singer of the highest rank, could possibly equal.

That Signora Bori has grown, during this season, wonderfully in popular estimation, was shown the other night, to a remarkable extent, at the revival of "Iris," when she appeared with Botta, Scotti and Didur. After the second act there was a great deal of applause, continued again and again as one call before the curtain followed another.

Suddenly, however, and apparently without design, the other singers left her for a moment alone before the curtain. Instantly, spontaneously, the whole house rose to her, and she got that emphatic "roar" of applause which even the oldest habitués of the Metropolitan can recall but rarely.

This spontaneous "roar" which puts to shame all the more or less perfunctory applause which the claque keeps up on certain official occasions, has been given to few, and even to these few on rare occasions. I heard it on the night when Fremstad bade farewell to us. I heard it when Hertz conducted "Parsifal" for the last time. I heard it the other night in Boston at the production of Horatio Parker's oratorio, "Morven and the Grail," especially composed for the centenary of the Handel and Haydn Society, when Clarence Whitehill had finished some of the finest declamatory singing I ever remember having heard. The house literally rose at him.

It is the greatest tribute that an artist can receive, for it means that the audience has been so roused by a singer that it forgets everything, throws convention to the winds and responds as one.

* * *

Apropos of Parker's new oratorio.

It was wonderfully given by the Handel and Haydn chorus and orchestra, under Emil Mollenhauer's direction. While it has some great moments, it suffers because of about two hours of almost uninterrupted recitative, interspersed, however, with some strong, vital choral effects. I will not undertake to give any critical opinion of the work, for the reason that such things should be heard several times before a verdict is passed upon them.

That, indeed, is one of the troubles of all our critics, that they are called upon to give a verdict after a single hearing, or perhaps after having been at a rehearsal or two.

The Boston press fell upon the work tooth and nail. One critic called it "mawkish;" another said that it lacked inspiration; another admitted that he had been bored by it; while another insisted that it was neither musical fish, flesh nor fowl, if anything it was more like opera than oratorio, but poor opera at that!

One thing, however, can be said and that is that the libretto written by Brian G. Hooker, which, even if it lacked coherence and real dramatic form, disclosed the fact that he has ideas that can safely be declared to be inspired, even if the music which was set to these ideas is not.

Hooker is a poet of the first rank—that is, I so rank him. He is a man with not only originality but breadth of thought—a man who has broken away from the old rut, and has soared into the infinite.

By the bye—much of the libretto is not orthodox, though many of the good Bostonians who followed the performance with the score in their hands, swallowed it as such. But we should always remember that whatever is performed by the Handel and Haydn Society in the classic precincts of Symphony Hall is "sacred."

* * *

To return for a moment to "Iris," Mascagni's work, I cannot agree with most of the critics, who do not take much stock in it. From the point of view of the audience (and here I agree with Signor Gatti that that should be first considered) the performance was followed with such absorbed interest that many people almost forgot to applaud until, as I said, Signora Bori came forward after the second act and they rendered her that wonderful, spontaneous tribute of affection and approval.

The trouble with "Iris" is the third act, where the heroine is supposed to be lying in a sewer. The stage is so dark that the eyes are strained trying, without success, to make out what is going on; following the scavengers with their lanterns as they move about and sing, and relieved only as the curtain is about to fall with the glorious lighting up.

Here, again, I come to an old theme—namely, that in a large auditorium a partly or almost wholly darkened stage is a mistake of stage management, never mind if the directions of the composer are absolutely followed. It depresses the audience, detracts from their interest, imposes upon them a severe strain, and for that reason is not effective, however well it may read on paper.

This was one of the troubles with "L'Oracolo," and it has caused many a good drama to lose in effectiveness and fail. Darkness on the stage should be suggested, not presented.

The manner in which this opera was presented was worthy of the best traditions of the Metropolitan.

It afforded Signor Scotti another opportunity to show his masterly ability as an artist. Just as he gives an inimitable presentation of a Chinese in "L'Oracolo," so did he give us a wonderful presentation of the shrewd, scheming Japanese in "Iris."

And let me not forget to say a kindly and sincere word of approval for Adamo Didur, who sang and played the rôle of the old man, the father of *Iris*, and for the young tenor, Botta, who played the rôle of *Osaka*.

* * *

You remember Dalmorès, the tenor, who made such a success during the Hammerstein season, and also with the Chicago Opera Company. Well, the poor fellow is lying severely wounded in the military hospital at Toul. He writes that he was a soldier in the French army, and now he is down, wounded. He sends word to forward him copies of MUSICAL AMERICA and other papers and magazines to help him pass the time.

He also writes that when the war is over he is going for a time to his home at Coppet, Switzerland, to have a rest. Then he hopes to visit us again.

He begs to be remembered to all his many friends in this great country, which he congratulates upon being "at peace."

Now that we know that Vanni Marcoux is safe, Dalmorès and Kreisler seem to have been the only two musicians of distinction who served and were wounded. Of course, Dinh Gilly suffered in a way, because he was virtually imprisoned and not permitted to fulfill his engagements in this country.

However, his fiancée, Emmy Destinn, is about to sail for Europe to use her own endeavors to set him free and bring him back to this country, so that he may join her in her forthcoming concert tour.

* * *

By the Bye—do you know that the distinguished publishing house of Houghton Mifflin Co. has just brought out a book by Kreisler, entitled "Four Weeks in the Trenches"?

You will remember that Kreisler served as a lieutenant and was wounded by a Cossack's lance in a hand-to-hand fight before Lemberg.

Kreisler's book, I understand, describes what he saw and experienced. It is probably the first story of the war by a musician of the highest distinction who actually fought.

* * *

The breakdown of Toscanini, while universally regretted, was not unexpected by those of us who knew the wonderful work that this gifted man has done this season. When you remember that he conducts without a score, one reason being that his eyes do not enable him to read the score when at the conductor's desk, you can get an idea of what he goes through to give us the marvelous performances that he does, and you will appreciate it all the more when I tell you that he is not satisfied merely with conducting an opera, but takes a very vigorous and intense part in the production of the opera itself in advising the singers and helping them.

In fact, his indomitable nature permeates everything.

Not content with all this, as you know, he was preparing two great symphony concerts in order to prove that he is something more than an operatic conductor.

How many people have ever diagnosed Toscanini's power? Some will tell you that it is his marvelous knowledge as a musician. Others will tell you it is his extraordinary experience, his wonderful memory. Others will tell you it is his dominating personality.

All these faculties are possessed by other conductors—and yet they are not Arturo Toscanini.

I think if you come to subtly diagnose his success you will find that it is due primarily to his tremendous psychic power. By that I mean that he gives out a psychic force while conducting which not only permeates the orchestra but the very singers on the stage.

Naturally this is most exhausting, so that there is small wonder that at the close of a long and exacting season he collapses.

Let us hope that a season of rest will restore him to full vigor again, for I know not his equal today.

* * *

Toscanini's indisposition not only forced him to abandon the two symphony concerts which were projected, but, furthermore, forced him to yield the baton at the performance of "Trovatore," and also, later, of "Iris," to Polacco.

Well, it could not have been given into more artistic hands, for Signor Polacco has shown again and again his ability to step into the breach at a moment's notice and make good in the highest sense of the term.

A musician, a student, a director of

wonderful capacity and versatility he is today one of the most valuable members of the Metropolitan Opera Company, and it is not too much to say that he has won a place in the regard of the opera-going public held by few in the long line of his distinguished predecessors.

Polacco has, you know, a most distinguished record. He was the first conductor in Italy of Mascagni's "Amica," of "Boris" in South America. In Russia he is known as an unexcelled conductor of Wagner's operas.

* * *

Among her host of friends the news will be received with satisfaction that Teresa Carreño is coming to us again this Fall for a tour. While she has been many years in Berlin, you know she is an American citizen. This helped greatly when her oldest daughter, Teresita, was arrested in Algiers, last July, when the war broke out, and imprisoned for several months on the suspicion that she was a German spy, but the American consul finally secured her release.

Teresa Carreño, whom I can remember when she was a young and blooming woman, is one more instance of the ability of an artist of the highest distinction to defy the ravages of time. With her iron gray hair she is even handsomer today, in my opinion, than she was when she was much younger, and used to charm us at the time she was allied in matrimony with that most delightful of men and most charming of singers, Tagliapietra.

How many of the old-timers remember him affectionately! How many of them can remember how they used to win his salary at poker on Sunday, after he had been paid off by the management on Saturday.

How many remember the many happy hours spent with him in that friendly Bohemian converse, which brings men—and sometimes men and women—together in some hospitable home or café, where all social and dollar distinctions are forgotten—and "a man's a man for a' that, and a' that!"

* * *

A cable dispatch from Paris tells us that a revolution in instrumental music is foreshadowed by the discovery of a French engineer that, by the use of a magnet, sustained sounds, similar to those of the organ, can be produced from a piano, violin, harp, guitar, or indeed from any of the stringed instruments.

While M. Bavierre, the inventor in question, may have succeeded in accomplishing something radical, the idea itself is not new. I can remember years ago experiments in this direction being made by no less a personage than the late George Steck, known among the older members of the musical world as one of the most distinguished piano manufacturers we ever had in this country.

George Steck, after he had retired from business with a competency, spent the rest of his life experimenting, and particularly with the idea of using the magnet in connection with pieces of metal, for the production of musical tone of beautiful quality as well as greater power. He had progressed far on the line of this idea when death took him from us.

* * *

James Gordon Bennett, proprietor of the New York *Herald*, is reported to have said on a certain occasion that space in a daily paper should be apportioned to matter according to the number of persons interested in the subject. Thus, if there were only a few people interested give it an inch or so; if a larger number, half a column; if a still larger number, a column; if a sensible part of the population give it a page, and if the whole nation is interested, why give it the whole paper if you can.

I had this statement of the great journalist in mind when I went over the morning papers and found that not one of them had a line about the concert of the New York Banks' Glee Club which was given last Saturday a week at Carnegie Hall, and which drew an audience that jammed the place from the stage to the backmost upper gallery. If Carnegie Hall holds, as some say, four thousand people, there were four thousand people there.

The concert itself while given by amateurs, with the exception of two professional musicians, Helen Jeffrey and Mrs. Nelson D. Sterling, was not only of unusual merit, but gave a very good idea of the high standard which has been reached by those with whom music is a passion rather than a profession.

The establishment of the New York Banks' Glee Club goes way back to the early history of music in New York

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

City. It was organized by public-spirited men, officials of our great banks who support it today, to provide opportunity for musical entertainment, particularly to the younger members of the various banking organizations.

It is not merely that the club gives two or three concerts during the season, always largely attended, but that they had to meet for rehearsal every Monday night, and so a spirit of good-fellowship as well as constantly increasing knowledge of music was developed.

Under the capable direction for 30 years of an old-time, serious musician of English associations, Mr. H. R. Humphries, the Club has become an institution.

I just wrote that the great banks of New York support the Glee Club. I think it should be the other way. It is the Glee Club that supports the banks. That may seem to you, perhaps, far-fetched or humorous, but there is deep truth to it.

The eighty or more members of the Club from all the leading banks that take this interest in music become centers that radiate out generous influences, not only in their own homes, not only in their own social circles, but in their business connections. And they do this in a strenuous business life full of hardships, limitations, cruel and almost sordid requirements that are apt to take all that is human out of a man.

The banker, being the custodian of other people's money, has to be remorseless in the scrupulous care with which he performs every act during his day of work.

Musicians might possibly criticise the work of Mr. Humphries's chorus as lacking sometimes in delicacy and shading, but there can be no question that the general tone volume was good, virile and showed that the rehearsals had been carefully attended. The attack was always clear.

Here was a concert which not only interested a large number of music lovers, but produced music by non-professionals, thereby illustrating what has been preached so often, namely, that a coun-

try is not musical because it engages foreigners to do its musical work for it, but because it loves music for itself and produces it itself.

And yet this concert, as I said, received not a line of recognition.

Now when we compare this situation with the fact that several foreign singers of no particular excellence who have been with us this season, got more or less extended notice in the daily papers, does it not suggest itself to you that our critics are no longer a living part of our musical life.

They tell me that the Chicago Symphony Orchestra produced last month a composition by John Alden Carpenter, based on the thrilling adventures of a baby in its perambulator. There are five movements, entitled: "In the Carriage;" "The Policeman;" "The Hurdy-Gurdy;" "The Lake;" and "Dreams."

The Chicago Tribune devoted a long article to this, in the course of which it said that Mr. Carpenter had set to music the imagined sensation of a child in arms discovering the world. This is, no doubt, interesting, and if the music is worthy of the subject it should provide a most valuable experience for music lovers, especially to those contemplating matrimony.

But I don't think whatever heights Mr. John Alden Carpenter soared to could be what is commonly called a "marker," to what could be accomplished in the way of the musical setting of the emotion of those married men who, in the first joys of connubial bliss, supplement a hard day's work, when roused from their slumbers, by endeavoring to act as nurse, while the mother of the future genius sleeps and enjoys the dreams of paradise.

Lambaertus Johann de Jung is a tuba player. He plays, I hear, the big horn in the band of the Holland-American liner, *Potsdam*, which is now in port at Hoboken. Lambaertus says, however, that he is more than an ordinary tuba player. He is a champion. His championship, it seems, was won in a contest at Rotterdam, with one Rintze Vouterinus, also a celebrated Holland tuba player. De Jung, in this contest, played for 27 hours continuously, outdistancing his competitor, who blew himself out at the end of 23 hours.

After he had finished Lambaertus said

he was not particularly tired, but he was very thirsty, so he had 34 seidels which, they also said was a record, even for Rotterdam.

By continuously blowing through the tuba, the worthy chronicler in the N. Y. Evening Sun says that Lambaertus has developed such lung power that when the steam is low he is called upon to blow the *Potsdam's* whistle. This is very helpful in a fog when economy of steam is called for.

In all these accounts of such phenomena, there is always one omission which strikes me as spoiling the story. It is never stated what the effect on the audience is from such a continuous performance on the tuba or the piano or any other instrument that is thus subjected to torture.

If, when it is all over, Lambaertus had to take to drink, how about those who heard him? This is all the more important in these days when the Russians have abolished vodka, the French absinthe, and even the Englishman is engaged in a superhuman effort, led by the King himself, to abolish British beer.

What are we all coming to?—asks Your

MEPHISTO.

Lenora Sparkes and May Mukle Give Recital in New York

Lenora Sparkes, soprano of the Metropolitan Opera Company, who has been associated with Arthur Lawrason in her recent studies, gave a recital at the New

York home of Marion Bauer, the composer, on April 18. May Mukle, the noted English cellist, shared the program with her and Francis Moore was the accompanist. The following numbers were presented:

"Only of Thee and Me," "A Little Lane," "The Mill-Wheel," "Were I a Bird on Wing," Marion Bauer, Miss Sparkes (the composer at the piano); Sonata in A, Boccherini, May Mukle; Romanza from "La Wally," Catalani, "Come Back," Roger Quilter, Miss Sparkes; "Up the Ocklawaha," Marion Bauer, Idylle, Ethel Barnes, Melodie, Frank Bridge, Miss Mukle; "Over the Hills," "Send Me a Dream," "Star Trysts," "Youth Comes Dancing," Marion Bauer, Miss Sparkes (the composer at the piano).

Detroit Festival a Success

DETROIT, MICH., April 19.—Detroit's first Spring Music Festival, occurring Friday and Saturday, proved to be genuinely successful. The Cincinnati Orchestra, Dr. Kunwald conducting, Florence Hinkle, Helen Stanley and Fritz Kreisler won enthusiastic praise. The children's chorus also scored. E. C. B.

A detailed review of Detroit's festival, which occurred last week, will appear in MUSICAL AMERICA next week.

Samuel Richard Gaines recently presented three of his singing pupils in his studio at Columbus, O. These were Hazel Redman, soprano; Winifred Dickson, soprano, and Chauncy L. Haworth, tenor. Warren Park, flautist, assisted in the program.

HENRI SCOTT, AMERICAN BASSO, TO JOIN METROPOLITAN OPERA COMPANY

HENRI SCOTT, basso, formerly of the Chicago-Philadelphia Opera Company, has been engaged for first rôles with the Metropolitan Opera Company for the coming season.

Mr. Scott entered the musical profession as a singer of recitals and oratorio and in the years he devoted to this work won a high place for himself. After study in America, under Oscar Saenger, and operatic experience abroad, Mr. Scott was engaged for the Chicago-Philadelphia Opera Company and during several seasons with that organization sang many leading rôles with great success.

During this time he made several tours with orchestra, was one of the members of the opera company in its last tour to the Coast, was heard in concert and was one of the soloists at the last Cincinnati May Festival on which occasion he achieved a genuine success. Mr. Scott's voice is a true basso, resonant and smooth, with extensive range, and his répertoire of Wagnerian and other rôles is exceptionally large.

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"It is seldom that so favorable an impression is made on a first appearance as that created by Miss Aline Van Bärentzen, a youthful pianist, at Aeolian Hall yesterday afternoon. There is no branch of her art with which Miss Van Bärentzen is not on terms of the utmost familiarity. She appears to revel in technical difficulties and to overcome them with the utmost ease of maturity. Her range of expression is wide and always musicianly, and her intellectual outlook is abnormally developed. Her performance of the Bach-Liszt G-Minor Organ Fantasie and Fugue was remarkably strong and at the same time in perfect accordance with the traditional idea: the Fugue, in particular, being given with a broad dignity and a sufficient clear emphasis on each recurrence of the subject to make it an unusually strong and vivid interpretation. Beethoven's "Eroica" variations and Schumann's "Papillons" were treated with faultless execution."—The London Standard.

"At the Colonne Concerts the phenomenon of the year was a pianist of twelve years, Miss Aline Van Bärentzen. She played Variations and Fugue (Op. 35) by Beethoven and won a triumph. Her runs, like pearls, excited the



envy of numerous amateurs, and what is still more remarkable than her technical qualities is that she did not play like a simple infant prodigy, but like a genuine artist with understanding, interpreting the music with taste."—Paul Souday in "L'Eclair," Paris, November, 1909.

"In Aline Van Bärentzen, who played in the Concert Hall of the Royal Academy of Music with the Blüthner Orchestra under the direction of Edmund von Strauss, I saw an unquestionably very talented young artist, who has an astonishing technique and assurance. She combines the necessary strength with the gentleness of her touch, and also showed in the rendering of her pieces, of which the most important was the Concerto in G Minor by Saint-Saëns, a good musical understanding. The last piece on the programme was Liszt's "Hungarian Phantasie" for piano and orchestra, a work that is considered by pianists to be one of the most difficult, not only to perform with a clear technique, but also to bring out the various themes of the difficult national Hungarian melodies with the right interpretation, in this Miss Van Bärentzen excelled also."—Die Post, Berlin, Germany, March 29, 1912.

For particulars address: R. E. JOHNSTON

1451 Broadway, New York City

VALUED AID OF SNAPSHOTS IN MAKING ARTISTS WIDELY KNOWN TO OUR PUBLIC

By WALDON FAWCETT

ALL the way from "pest" to "blessing" range the designations which the members of the musical profession apply to the ubiquitous photographic snapshot. There is no question but that the hit-or-miss class of portraiture is in conflict to some extent with old-time ideas of publicity for the musical celebrity, and it may even be conceded that the advent of snap-shooting works some hardship to concert and operatic stars—at least until they adapt themselves to the new status.

To illustrate, take the case of the musical artist who in days gone by was wont to have the public become acquainted with his or her personal appearance only through the medium of one censored and approved portrait, a counterfeit presentment that enabled the artist to put the best foot forward (figuratively speaking). Naturally the individual accustomed to seeing on circular and program and billboard such a conventional and highly retouched portrait received something of a shock when the newspapers began to print the taken-unawares brand of pictures.

But without attempting to minimize the injustice which some snapshots do to the victims it is contended that this form of art (omitting the capital A) has not been without some compensations to the members of the musical profession. For one thing the newspapers and magazines have been and continue to be far more ready to print snapshots of celebrities than they ever were to reproduce the formal portraits made in galleries. The very intimacy and unconventionality of the snapshot commands it to the editor insatiable in his quest for "human interest," and then, too, the circumstance that snapshots enable a variety scarcely possible in posed portraits makes it possible for a periodical to print more different likenesses of one individual than would be possible with posed portraits.

Artists Good Subjects

And whereas there are some "old-timey" artists who have never been able to reconcile themselves to the impertinence of the snapshotters, the majority of our present-day artists have fared very well at the hands of the camera "snipers" as compared with public men and society women of no stage experience. The chief explanation is the fact that the snapshot reflects, as does nothing else, personality, and the average successful musical artist has plenty of personality.

Ability to pose naturally and effectively is another asset that causes the experienced snapshotter immediately to be predisposed in favor of the musical artist. The self-reliant musical artist has, when before the black box, none of that overpowering fear of appearing ridiculous that causes the ordinary man of the hour to strike an attitude stiff and unnatural. How devoutly has many a sorely tried camera man wished that his subjects could take a few lessons from David Bispham in the gentle art of vitalizing pictures.

Taste and originality in personal attire

constitutes another factor which enables most musical artists to fare well at the hands of the snapshotters. The natural inclination of the artist to attire that is at least one step above the commonplace stands him or her in good stead. This

editor or art director what an all-star cast is to many operagoers or what a spectacular concerted number is to the talking-machine auditor. Apropos of this subject, recognition should be given of the thoughtfulness of many artists in

snapshotters, and we shudder to think how many lenses Alice Nielsen will be called upon to face ere she completes her great tour of the Chautauquas. The artist who is the possessor of a more or less famous Summer home provides the snapshotters effective backgrounds for their "home portraits." The possession of an island in Lake Placid in the Adirondacks has failed to win seclusion for Victor Herbert and the artists whom he entertains there each Summer.



PHOTOS © WALDON FAWCETT
Andres de Segurola, Alice Nielsen and Edmond Clément, as Caught by the Camera Man

is eloquently attested in many instances by the snapshots which are made on deck or on the dock on the occasion of the return from abroad of our popular artists.

Value of a Smile

No person who lives in this age of the snapshot need be told that a large proportion of the members of the musical profession are keenly alive to the value of a smile in a snapshot. The infectious smile of John McCormack, the tenor, infuses a snapshot with an element of his personality that many of his admirers find sadly lacking in his conventional portraits, and the same might be said of the good-humored "snaps" of Maud Powell and Evan Williams.

Artists on tour presumably forestall petty jealousies when the members of a concert company or the principals of an operatic organization pose in group. In reality, however, such posing is more of a boon to the photographer than it can be to the associated artists. Group snapshots of celebrities are to the average

Pietro Mascagni, Composer of "Cavalleria" and "Iris"

including their accompanists in the snapshots for which they pose.

The artist who will confess to any fad, from canines to cookery, has provided the snapshotter with inspiration and incidentally has enhanced his or her own prospects for publicity. Witness what has happened to John Philip Sousa because he chooses to seek occasional relaxation in trap shooting. From the authorship of an article on this sport for a leading American periodical devoted to country life, the famous bandmaster and composer has lately graduated to the dignity of being recorded in action at the traps on a motion picture film that has been exhibited before millions of Americans. Maggie Teyte, for similar reasons, has been "good copy" for the newspapers ever since she made her first appearance in America, and only see what domesticity has done for Mme. Louise Homer and Mme. Schumann-Heink.

Camera Quests in Summer

A fondness for athletics is almost certain to result in a goodly harvest of Summer snapshots. George Hamlin and other prominent singers can bear testimony to this. The artist "on the wing" in Summer is bound to be pestered by

Above, John McCormack; Below, David Bispham

It is not always the part of wisdom for an artist to scorn the amateur "kodak fields" if he considers wide publicity necessary to popularity. Many snapshots made by amateurs are fully equal to the professional product, and not a few of them find their way into the pages of newspapers and periodicals—especially in these days of photo contests.

The musical celebrity snapshots that are perhaps most enthusiastically welcomed by editors, press agents, advertising managers and all other publicity promoters are those made on tour by means of pocket cameras in the hands of fellow-artists, accompanists, secretaries or other associates of the stars. Such traveling companions have opportunities to secure ideal snapshots simply for the reason that they are always "on the spot," whereas it is proverbial that the professional snapshotter seldom happens along when conditions are most favorable or when the element of the picturesque is most conspicuous. In the case of not a few prominent artists it is probable that the reading public would have no intimate pictorial acquaintance with its idols were it not for just such wayside photography. A number of leading instrumentalists, of whom Busoni is an example that comes to mind, have no love for posing before the camera, but by means of small cameras their traveling associates have secured splendid pictures of these retiring folk.

Amedeo Bassi has been singing *Des Grieux* in Massenet's "Manon" at the Politeama in Florence.

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From an Editorial in THE OUTLOOK

"Every city, every small town in this country ought to have, and can have, concerts like that which David and Clara Mannes gave in New York last week."

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THE COMPOSER AND THE FIRST COMMANDMENT

The Ultimate Artistic Theme—Psychic and Spiritual Powers—Revolution in Composer's Outlook—Penalty of Spiritual Law-Breaking in Art

By ARTHUR FARWELL

[Note—This article continues the exposition of the division of the modern musical world into the three camps, "Servers, Conservers, and Antichrist in music."]

IN the last article we spoke of the composer as "Server," showing how the principle involved in his creative act is connected with, and necessarily leads up to, the highest spiritual principle. The idea may be briefly summed up thus, that because that which he does in art is done by the spirit of life acting through and in him, he must acknowledge the principle of spirit as prior to the artistic principle, and that if this acknowledgement is carried from the personal to the universal plane, the final and necessary issue is that the composer must look to the God of life, who is Universal Spirit, before he looks to the gods of art.

To come at last to the place where there is no other *living* outlook but this one, must, it was said, profoundly change the composer's point of view and the prospect before him. What it is necessary for us to do, in determining the ideals of the camp of the "Servers" so far as they touch the composer, is to find out in just what that change of prospect consists. We must see with the composer's eyes, in the light of his new vision.

There is but one way to do this—but one invariable principle to follow if we are to keep upon the right course. That is, to *act* upon the recognition of the spirit as taking precedence of all else—to place the concern of spirit before the concern of art at every point. If we truly do this we cannot go astray.

Two Greatest Principles

Now the Master, giving them to the world as "commandments" and thus indicating the identity of their origin with the commandments of Moses, said that there are two spiritual principles which take precedence over all others. These, and necessarily in this order, are to love God with all one's heart, soul and mind, and to love one's neighbor as oneself. The first is purely a matter of one's own inward spiritual life, the utter yielding of one's every conceivable aspect of being and doing to the possession and guidance of the Infinite Spirit who is "the Lord thy God," and not in servile submission, nor yet in resignation, but in love. The second is a matter of one's outward life; it is secondary in spiritual order, but directly dependent upon the first, of which it is in fact a reflection, being "like unto it." It asserts the necessity, if we are to live in spiritual truth, of holding and living up to a certain attitude toward our fellow men, again an attitude of love, which implies the giving of self and the practical consideration of others.

What is the meaning of these two principles for the composer who stands in the camp of the "Servers"? The first means that since the spiritual principle in life takes precedence of all others, he must refer every consideration of his art to the spirit, to its requirements and

issues, before all else. This includes two general matters, his attitude toward his own creative ability, and his search for spiritual truth; the first because it is by the living spirit within him that he creates, the latter because it is the means of his shaping his whole outlook upon his art according to the intention and law of the Infinite Spirit—to the truth of the cosmic order.

The second principle, concerning the "neighbor," means, in its bearing upon the creative artist, that he shall share with others the artistic gifts of the spirit to himself, and that he shall have regard generally to the spreading of artistic benefits among his fellow men. Whereas the first principle deals with his inward vision concerning his art, this deals with his outward view of it, in its relation to humanity.

Recognition of the Spirit

Let us look a little further with regard to the first principle. The creative artist must never forget that it is by the spirit that there comes to him all that he has or ever can have in art; that if he is truly to fulfil himself in art it can be only by fulfilling his recognition of the spirit as the immediate and art-giving principle in himself. For in proportion as he accomplishes this fulfillment, he will be met from the side of spirit itself, which is the living and life-giving principle within him, and which will give freely to him in proportion to the degree and quality of his recognition of it. The ultimate of this principle was stated by the Master when He said, concerning those who worship God not in outward forms but "in spirit and in truth,"—"The Father seeketh such to worship Him." For what purpose should He seek then but to crown such love with spiritual fulfillment.

One of the most obvious meanings of this devotion to the spirit on the part of the creative artist is that his expression shall necessarily be the result of a true, living, creative impulse from within. If the spirit does not first speak to him within, he shall hold his peace. This seems a very simple thing, but the neglect of it is very evidently widespread, and is the hall-mark upon the still-born work of many an artist. The academician, stringing out a formal development on technical principles; the clever pretender, juggling with modish effects; the commercialist in art, making shift to produce by hook or crook something resembling an art-work; the impatient person, however sincere or gifted, who tries to force a work through before the spirit has seen fit to give him the conception in its completeness—these are among the types of those who sin in this respect. All this reduces to an insufficient love of the true creative spirit within, a spirit which is the representative and embodiment of the highest spiritual principle, and which has its origin in the Author of all life. Little do those who do these things realize that what they do is one form of breaking the First Commandment.

Unless the spirit burns within, it will hardly throw any light without. "What is the use of drawing a line unless you

see it," said Blake. And in the presence of the volcanic utterances of Beethoven one thinks of the words of the prophet Jeremiah when he would have refused to prophesy at the Lord's command: "But His word was in mine heart as a burning fire shut up in my bones, and I was weary with forbearing and could not stay."

A Neutral Force

We have attributed the artistic fulfillment of the composer not merely to his recognition of the spirit, but to his fulfillment of that recognition. Every composer, however blind, warped, oblivious of the things of which we are speaking, who actually has anything to say in his art, and says it—that is, any composer who is expressing a living feeling within and not merely externally devising something through technical knowledge—in a sense recognizes the spirit. He *lives* within—in some manner the spirit burns within him; therefore he expresses it outwardly. But the spirit, in this most easily reachable sense, is obviously accessible to all. The spiritually perverted artist who turns to it will be given out of its inexhaustible resources as surely as the worshipper of God will be. Were this not the case, there could be no Antichrist, or in art no perversions of art. This reservoir of *neutral livingness*, through which the Eternally Existent One gives to man, since all life comes from Him, renders life, and renders art, to all, therefore, in accordance with *their own characters*. This is strictly in accordance with the twice-made Scriptural statement concerning the Divine Being: "With the pure Thou wilt show Thyself pure, and with the froward Thou wilt show Thyself froward." There is also a striking scientific analogy to this truth, demonstrated by hypnotism, which shows that the subjective mind supplies to the objective only ideas in keeping with those which the objective mind impresses upon it.

It is easy enough to understand, intuitively as well as for the above reasons, that the immediate force which gives to man his art-creative power is wholly unconcerned with his spiritual development. It gives him freely the wherewithal to make art for his salvation or his damnation. But because that force which the artist draws upon is an *invisible* force somewhere within the mind or soul, we are apt to be too easily led to believe that it is a spiritual force. What we must now see is that it cannot truly be such, for if it were it would carry the artist only in the direction of spiritual illumination and attainment.

Universal Psychic Element

What we do not clearly understand today is that this intermediate living source of neutral power, out of which creative man may evoke every phenomenon of life or art at will without regard to the issues of good and evil, is not *pure spirit*, but a secondary manifestation of it. It may be termed "spiritual" only for the vague and insufficient reason that it consists of *invisible life*. Correctly speaking it is not spiritual, but *psychic*—the psychic medium out of which man draws his immediate powers, quite irrespective of his ideals with regard to the use of them.

The recognition of such a universal psychic medium is playing a great part in the psychic and spiritual awakening of the time. This element has been variously styled by different epochs and schools of thought. In the Bible it is known as "water"; by certain writers of medieval times as "*anima mundi*" (the "Soul of the Universe," in contradistinction with *Anima Dei*, the Divine Spirit); by a certain mode of thought of today as "universal subjective mind."* Baptism by water thus implies one's relation to this element, and to the psychic powers which he derives from it. An individual may thus have attained a great development of these powers and yet be spiritually blind or even spiritually perverse. There exists as yet so little general understanding of the difference between the psychic and the spiritual that the uncomprehending or the unscrupulous person can only too easily palm off psychic powers on a blind world as spiritual. Thus the creative artist may deceive many into thinking that he is making true progress for the human spirit in art when in truth he is doing nothing more than to dazzle or mystify by an exhibition of psychic powers. This is the cause of much of the confusion of the

world of art, musical and otherwise, at the present time.

Water and Spirit

To pass, then, from the mere recognition of the "spirit" to the fulfillment of that recognition means to look to the primary and highest manifestation of spirit. And this is nothing else than to look *through* this secondary aspect, or "water," with all the *purposeless yet limitless* powers which it confers upon the creative artist, to the generating principles above it, *pure spirit* or First Cause, in which are summed up the positive and creative qualities of Life, Love, Light, Power, Peace, Beauty, Joy, in their infinite and universal character. To do this is to receive the second birth and baptism, no longer of "water," but of "spirit." Thus does the artist look to the source whence all proceeds, even the universal, art-giving, psychic medium of "water" itself, and this is to look to God. And to look to God means to devote oneself to spiritual knowledge and attainment.

The composer who comes to this point in his spiritual evolution now not only commands the psychic forces of art-creation in company with all creative artists, but he comes into the knowledge and employment of the spiritual principles which will direct these forces to their highest ends. Moreover, it will save him from the certain and terrible artistic doom which waits upon all those artists who permit themselves to be progressively blinded to true spiritual values through a continued devotion to an artistic outlook, and to artistic powers, which do not rise above the psychic plane. Through this awakening he gains a new perspective on the relative value of possible artistic themes, a perspective utterly lost by those who invert the true order and place artistic before spiritual values.

The Great Theme

By "spiritual values" we mean, above all, *life-giving* values. And life-giving may include beauty- or joy-giving—the giving, in fact, out of any or all of the infinite creative elements of the spirit. The awakened composer of the camp of the "Servers" will experience a revolution in his attitude toward his choice of artistic themes. As he will have no motive of self-exploitation, a theme can have no attraction for him merely by virtue of congeniality with his particular expressive gifts. The idea of an academic form before him, waiting for him to fill up, will be repulsive to him. He will be equally repelled by sheer romance which cannot be made to bear, in one way or another, upon the spirit of the time. He will be filled with the Living Spirit, "burning in his heart like a fire," and giving him no rest until he has spoken it out. His great theme will be that Spirit, in Whom is all life that is truly life, and Who will never leave him in darkness as to the manner and form of his utterance. In this is the artistic denouement of obedience to the "first and great commandment."

Noted musical artists of Paris gave a concert on April 14 in the Trocadero to 6,000 wounded soldiers, ambulances conveying those unable to stand to the theater. The climax of the program came when Marthe Chenal sang the "Marseillaise."

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MAY MUKLE

ECHOES OF MUSIC ABROAD

Unique Colonne-Lamoureux Program in Paris Breathes the Tragedy of War—Lilli Lehmann and Teresa Carreño Join Forces for the First Time in a Recital in Berlin—Another Chapter Is Added to the Ups and Downs of Ruggiero Leoncavallo in His Attempts to Maintain Neutrality—English Talking Machine Plants Now Manufacturing Shells as Well as Discs—Richard Strauss Practically a Case of Arrested Musical Development According to an English Commentator—Dresden Hears First Performance of Max Bruch's New Choral Work—Ballad-Making as a Profitable Industry in England

EVERY number on the program of a recent Colonne-Lamoureux concert in Paris breathed the spirit and tragedy of war, though not in the way that would first present itself to the imagination. There was not, indeed, a single warlike note in any of the compositions played, says the Paris correspondent of a London daily, yet the program as it progressed was a constant tragic reminder of the struggle going on still sixty miles from Paris.

The pieces chosen were all by modern French composers, and all by composers who either are now at the front or were at the front and were killed in action or have near relations who have been killed or wounded in action. Thus the list included a "Balthazar" Overture by Georges Marty, written in memory of Marcel Marty, killed in action November, 1914; two poems for 'cello by P. L. Hillemacher, in memory of Jean Hillemacher, killed in action, September, 1914, and four symphonic poems by Albéric Magnard, who was killed at his home in the East of France in the early stages of the war when he barricaded himself in the house to resist the Prussians.

Two more items on the program with a tragic interest were two poems for soprano and orchestra by Philippe Moreau, reported missing, and not since heard of, and a Symphonic Andante by Paul Pierné, lieutenant of artillery, wounded at the battle of Montmirail, the son of Gabriel Pierné, the composer and conductor. All the other pieces on the program were by young French composers now serving in the army.

THAT was an event of unique interest the other night in Berlin when two queens—queens in their art and in their regal dignity and personal beauty, as well—joined forces at the Philharmonie. For the first time in their careers Teresa Carreño and Lilli Lehmann appeared together in a joint recital, and this is how the *Allgemeine Musik Zeitung* sums up the general impression created: "Artistic depth and feminine charm were here paired together in wonderful harmony."

The comment reads further: "The effects which Frau Lilli still knows how to achieve in certain songs with the remarkably well preserved remains of her former vocal glory moved the grateful audience to as high a pitch of enthusiasm as the magnificent playing of the still incomparable, temperamental Teresa, of infinite appealing power as an artist. The G Minor Nocturne of Chopin became under her hands a vocal poem."

WHEN Mary Garden makes her re-appearance in London next week at the first of Isidore de Lara's three concerts of British music her principal contribution to the program will be an air from Goring Thomas's "Nadeshda." On the same occasion the renowned French actress Mme. Réjane will recite Emilie Cammaerts's poem, "Chantons, Belges, Chantons," to the "Carillon" music written for it by Edward Elgar. Cammaerts, by the way, is the husband of Tita Brandt, the reader, and therefore the son-in-law of Marie Brema, the contralto, well remembered here.

The novelty of this program will be a new Symphonic Prelude by Eugène Goossens, a young Belgian composer. Mackenzies's "Britannia" Overture will

be the opening number; the Prelude to the second act of Ethel Smyth's "The Wreckers" follows; Cowen will be represented by his overture, "The Butterflies' Ball"; Vaughan Williams, by one of his Norfolk Rhapsodies; Holbrooke by his "Queen Mab," and Balfour Gardiner by his popular "Shepherd Fennel's Dance," while Edward German will conduct his "Valse Gracieuse."

For the second concert, on May 8, it is announced that Margarita d'Alvarez has been engaged, though it is difficult

lies in the fact that since that time the 120 German opera stages (*sic!*) have struck my works out of their répertoires."

There is always the possibility, of course, that Leoncavallo has been misquoted on one or both sides, but for the



Lucien Muratore as a Soldier

The French tenor, Lucien Muratore, who, it is hoped, will be a member of the Chicago Opera Company again next season, is now convalescing from an attack of pneumonia which two months ago took him from active service at the front, where he had spent five months. He is at the hospital at Saint Die but he hopes that he very soon will be able to take up arms again, as he says, for "la belle France."

to see just how the Peruvian contralto can be in London and Havana at the same time.

AND now, after all, Ruggiero Leoncavallo appears to be in imminent danger of gravitating to the floor between the two French and German stools, which the composer may have thought, like Puccini, he could occupy at the same time. It will be recalled that last Fall the German opera houses debarred his works from their répertoires on the strength of a report that he had signed the protest issued by Italian artists and literary lights against the bombardment of the Rheims cathedral, and also that some weeks later they restored him to favor when a letter written by him to an artist friend in Berlin denying that he had had anything to do with the protest, his name having been used without his permission, was given due publicity in the German press.

Now, however, the *Hamburger Nachrichten* has received a copy of the Paris *Temps* of February 26 and found in it a letter from the composer of "I Pagliacci" which it translates to this effect:

"In order to silence once and for all the malicious attacks that have been made in more or less interested quarters, I am enclosing a copy of the *Giornale d'Italia* of September 28, 1914, which contains a copy of the protest drawn up by the Association of Artists in Rome against the bombardment of Rheims, and you will find my name there among the signatories. I have never withdrawn this signature of mine, and the proof of it

present the Germans are convinced by the *Temps* extract that his letter to his Berlin friend, which secured an immunity bath for him in their country, was, to use the word the *Allgemeine Musik Zeitung* uses, humbug—and when a German editor has to resort to an English word to express his feelings these days it lends special emphasis to his meaning.

ENGLISH talking-machine plants are being put to an unwanted use. Several of the talking-machine companies were recently visited by representatives of the Government, who immediately negotiated with them to turn over their factories temporarily and in part to the uses of war, as it seems that their dis-making machinery is very well adapted to the manufacturing of shells—which can readily be believed in view of the explosive characteristics of many of the records one can hear anywhere.

Hence these firms are now adding the making of munitions to their usual business, and it is said that one of them is turning out about 3,000 shells a day. "It says much for the capacity for work that these firms do not appear to show any great falling off in the manufacture of talking-machines at the same time," notes *Musical News*. "For not only does the ordinary trade appear normal, but there has been a great increase in the output, owing to the enormous number of instruments and discs sent out to cheer the men at the front."

ONE of the heroes of Oscar Hammerstein's campaign in the interests of French opera at the Manhattan,

Charles Dalmorès, is fighting side by side with Florent Schmitt, the advanced French composer. The tenor found time the other day to send a letter to a friend in England asking for a batch of English magazines for the French soldiers in the army hospitals.

RICHARD STRAUSS comes in for a severe drubbing at the hands of a writer in an English musical periodical, who asks, "What has Strauss done since he was thirty-five, since he reached the changing year when an artist's ideals first come into conflict with his practical desires?" And the answer is given:

"Nothing that has lived ten years. He has dealt with horror and viciousness. His horror has failed or is failing; his viciousness succeeds temporarily, simply because it is the way of the world to appreciate vice prettily dressed. 'Salomé' and 'Elektra' have wearied their public; 'Rosenkavalier,' aided by its waltzes, will live as long as a musical comedy, but not so long as 'The Mikado,' and not nearly so long as 'The Tales of Hoffmann.'

"The ballet 'Joseph' is but a few months old, yet it seems already defunct, even the voluptuous charm of the dancers failing to make it truly alive. The Overture of last year is forgotten, and one cannot recall its name. The works that live belong to his simple, un-studied youth, 'Till Eulenspiegel' and 'Don Juan.' German music, as typified in Strauss, degenerates into vulgarity and bombast, concerning itself with quick and large monetary returns."

And the further comment is made that Strauss's new "Deutsche Motette" is declared by his compatriots to be "unperformable."

CONSTANTLY on the alert for novelties for his Queen's Hall Orchestra, Sir Henry Wood is now engaged on the task of scoring for orchestra Moussorgsky's suite, "Tableaux d'une Exposition," which the composer wrote for the pianoforte as a series of impressions of an exhibition of pictures by his friend Hartmann. The "subjects" of the various movements include a "Ballet of Chickens in Their Shells," and, presumably in like whimsical vein, "A Hut on Chickens' Legs," while another section bears the cheerful label, "Catacombs in Paris." Sir Henry hopes to complete his orchestral version in time for performance by his orchestra early in the Spring season.

NOW while a national musical self-consciousness is being urged upon the British people by those who feel that British music has never had its rightful place in the sun of England's music world, a writer in *Musical Opinion* feels prompted to dilate upon the practical recognition that has been accorded at least one field of musical activity in the past—ballad-writing.

"It was a curious phase of England's commercial prosperity that before the war, at all events, the manufacture of what, piteously enough, were called 'lyrics' was a flourishing industry. Some hundreds of otherwise reputable citizens were guilty of this distressing practice—some, indeed, made quite handsome incomes from it.

"The composer of the fascinating works under notice is not subjected to vast strains either of the intellect or of the imagination. His course is perfectly clear. His operations are limited by the demands of drawing room vocalists and of those who revolve in orbits where 'a little music' is a dangerous thing. His melodic invention is not overtaxed, for the more closely his later efforts resemble his first success the greater is their chances of rapid sale.

"In the matter of accompaniment, moreover, the commercial composer need not fear exhaustion of the inventive faculty, for all that is usually required of him is a few supporting chords in the 'mad-minstrel-at-the-baronial-hall' style. Modulations and rhythmic subtleties are in no demand, as they only tend

[Continued on page 12]



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AMERICAN BARITONE

ECHOES OF MUSIC ABROAD

[Continued from page 11]

to perplex purchasers. The sillier and more completely trite the tune the more likely it is to evoke marks of approbation.

"That there are many, many good songs written, and a few of superlative merit, I am fully conscious; but what chance have they against the triple brass of the drawing room ditty? There are admirable musicians who persevere in setting true poetry to worthy music; but their sales run into units, against the thousands of their more mercenary brethren. Although those concerned for the well-being of music in this country may shudder at the thought, and those despair who would have native composers thought well of by foreigners, there is no doubt that the making of drawing room ballads is (or was within the last few months) one of England's staple industries."

* * *

IN Leipsic's music world a Turk named Télemaque Lambrino is one of the outstanding pianists. He has long been a resident of Leipsic and, with his headquarters there, he has played frequently in the other cities of Germany. Lately he has been visiting Holland and playing under Willem Mengelberg's baton in Amsterdam. Incidentally—or was the concert incidental?—he has taken unto himself a wife while in Amsterdam—Elaine Feez, who is also a pianist. Lambrino was a pupil of Teresa Carreño for several years and when she was touring this country last year he made the trip from Leipsic to Berlin once a week to teach her Berlin pupils.

* * *

AN interesting donation to the great sale of works of art held in London the other day for the benefit of the Red Cross Society was made by Sir George Henschel. The distinguished baritone's offering was the manuscript of a song by Brahms, four pages signed by the composer and dated May, 1878. The song is the "Todessehnen," which is the sixth song in the series, opus 86, which includes the beautiful "Feldeinsamkeit."

To the same sale Sir Edward Elgar contributed a letter written by Horatio

Nelson, at the age of twenty-two, before he had lost his right arm and, of course, before he had become an admiral.

* * *

DRESDEN has had the first performance of Max Bruch's new choral work, "Heldenfeier." Written for a six-part chorus, with orchestra and organ, it was performed from manuscript in the Dresden Church of the Holy Cross under the direction of Prof. Otto Richter. The novelty is said to have produced a powerful effect, especially in the finale. The text was written by the composer's daughter, Margarete Bruch. J. L. H.

PROGRAM OF SEATTLE MUSIC

Varied Works of Clef Club Members Received with Cordiality

SEATTLE, Wash., March 30.—The annual May Festival by the high school choruses, which for the last five years has held a conspicuous place among the city's musical events, will be abandoned this year, according to a decision of the Board of Education. In the opinion of the Board, the State armory, where the festivals have been given, is unsuited to such an event. As a result, concerts of less pretentious character will be held in the various auditoriums. The high school choruses are under the direction of David F. Davies.

A program of unusual interest, given Saturday evening by the Seattle Clef Club, was a manuscript concert devoted to the works of its members. The concert was heard by a cordial audience. The composers represented were as follows: Gerard Tonning, with two pieces for violin, 'cello and piano, Trio, Op. 24, "Good Night," mixed quartet; Max Donner, Violin Concerto in A Major; Ferdinand Dunkley, song cycle for four voices, "A Wreath from the Garden of Flowers," and a song for tenor; Karl E. Tunberg, three songs, "The Mystic Rosary," "A White Rose," "Jennie Kissed Me"; Lief Haslund, song for baritone, "Gurre" and "Red Poppies"; Clifford Kantner, "Love Lyric," for violin; Carl Presley, song, "Before Sunset."

On Monday evening the Krinke Piano

School presented Evelyn Plummer, a talented ten-year-old pianist, in recital. The child aroused admiration for her playing of numbers by Friml, Lack, Blose, Chaminade, Grieg, MacDowell and Saint-Saëns. Elizabeth Ward, violinist, assisted.

C. P.

SING ACT OF JORDAN OPERA

Part of Conductor's Work Presented by Providence Arion

PROVIDENCE, R. I., April 10.—The Arion Club at its last concert of the season, on April 8, at Infantry Hall, presented "A Tale of Old Japan," by Coleridge-Taylor, the Prologue from "Pagliacci" and the second act, "Nisida," of a new grand opera written by Dr. Jules Jordan, conductor of the club. The soloists in the first number were Grace Kerns, Inez Harrison, John Campbell and Lionel Storr. Allen Hinckley sang the "Pagliacci" number finely and received an ovation. The soloists for the operatic selection were Miss Kerns and Messrs. Hinckley, Campbell, Joseph Alexander and Mr. Storr. Miss Kerns sang with delightful charm in both pieces as did also Mr. Campbell. It was Mr. Campbell's first appearance here and he won immediate favor. Miss Harrison sang effectively and Mr. Storr also gave satisfaction. The act from Dr. Jordan's opera proved to be of genuine merit. The music displays the resources of a musical mind, the skill of a well-schooled musician, a poetic imagination and a knowledge of what is effective in vocal ensemble. The orchestration is remarkably good. A hearing of this excerpt creates a desire to hear the complete opera under proper conditions. It was on the whole well sung. The finale proved to be the most stirring bit of work during the evening and at its close there was a burst of applause.

The characters were assumed by Allen Hinckley (as Piaconio), John Campbell (as Bastiano), Miss Kerns (as Nisida), Mr. Storr (as Brancaloni), Mr. Alexander (as Trespolo and Cecco). These were all done as successfully as exigencies permitted. The orchestra gave general satisfaction.

G. F. H.

NEW WORK BY SCHELLING

Pianist Completes "Fantasy in Form of Variations"

When Ernest Schelling, the American pianist, plays with the principal orchestras during the season of 1915-1916 he is to be represented on the programs by a new composition, which has not yet been heard in public. The new work for the piano and orchestra is called "Fantasy in the Form of Variations." It was begun by the American virtuoso at his chateau, Gareng, at Celigny, near Geneva, Switzerland, but was finished in New York only a few days ago. It was because of the fact that he was devoting so much time to this "Fantasy" that Schelling had refused to fill concert engagements this Spring, although he did make one exception in the case of a benefit for the Polish Relief Fund. Schelling will tour in 1915-1916 under the personal management of Maximilian Elser, Jr., who, in association with Allan Cahill, has placed many notable artists under contract for the impending season.

ILLINOIS TEACHERS' PROGRAM ARRANGED

Address by John C. Freund to Be Feature of Four-Day Convention at Centralia

CHICAGO, April 17.—In the annual convention of the Illinois Music Teachers' Association, to be held at Centralia on May 4, 5, 6 and 7, a feature will be an address by John C. Freund, editor of MUSICAL AMERICA, and specially invited as a guest of the association. The details of the convention, as at present arranged, will be as follows:

May 4, lecture by W. D. Armstrong; recital by Sol Cohen, violin; Frederica Downing, contralto, Marie Lendt, soprano; recital by Rudolph Ganz, pianist, John B. Miller, tenor, and Edgar Nelson, accompanist.

May 5, lectures by Frederick Lillebridge on "Pedagogics of Teaching," and Effa Ellis, on "Keyboard Harmony"; recital by Gustaf Holmquist, basso; Hazel Huntley, contralto; Edgar Nelson, pianist; address, Mrs. David Allen Campbell; recital, Hugo Kortschak, violin, and James Whittaker, pianist.

May 6, lectures, D. A. Clippinger, "Voice"; Maurice Rosenfeld, "Parsifal," illustrated; Kenneth Bradley, "The Practical Man"; recital, Glenn Dillard Gunn and Allen Spencer, in a two-piano program; Leonora Allen, soprano; recital, Herbert S. Miller, baritone; address, John C. Freund.

May 7, address, J. Lawrence Erb; special meeting, 10:30 A. M.; business meeting, 12 noon; afternoon, concert by Minneapolis Symphony Orchestra, Rudolph Reuter, pianist; Albert Lindquist, tenor and Alma Beck, contralto, soloists. Last concert of the convention, 8 P. M., Minneapolis Symphony Orchestra, Marie Sundelius, soprano; Marion Green, basso, soloists. Henry A. Lang's Symphony in C Minor, awarded the first prize by the association, will be performed.

M. R.

George Harris, Jr., as Soloist in Miss Duncan's "Orpheus"

Isadora Duncan, most perfect exponent of what leadership may accomplish in the art of dancing, gave on Saturday afternoon, April 10, "Orpheus," with Gluck's music, George Harris, Jr., being the soloist. Mr. Harris sang with unusual feeling and was warmly received. This is the last week of Miss Duncan's Dionysion, consisting of her interpretation of drama, music and dancing.

A. S.

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Eva Mylott's Artistry Recognized by Jersey Schubert Club Auditors

JERSEY CITY, N. J., April 10.—The Schubert Glee Club, Roy K. Falconer, conductor, gave its second subscription concert on April 6 in the auditorium of Dickinson High School. Eva Mylott, the contralto, was the soloist and the assisting organization was the New York Festival Orchestra. The accompanist was Malvina Herr. Miss Mylott sang with telling effect "Oh That We Two Were Maying," by Nevin, Leon's "Leaves and the Wind," Moore's "Meeting of the Waters" and Spross's "Will o' the Wisp." Later on she was heard in arias by Giordani, Fontenailles and Saint-Saëns. She scored decisively with the latter's "My Heart at Thy Sweet Voice." The contralto was encored after both groups. The club distinguished itself in a number of carefully chosen compositions. Miss Mylott's recent activities include appearances before the National Opera Club and at the residence of J. A. Asher in Fifth avenue, New York.

New Choral Work by Fay Foster to Be Performed

The latest composition by Fay Foster, the gifted New York composer, is a "Louisiana Lullaby" for three-part women's voices with piano accompaniment. The song is published by the John Church Company, which has recognized in it popular qualities warranting its appearance later in arrangements for solo voice, chorus of mixed voices and male voices. The song will have its initial performance at the closing concert this season of the Rubinstein Club of New York, William R. Chapman, conductor, when the composer will preside at the piano. It will also be sung at a concert of the Foster Choral Club of Hempstead, L. I., under Miss Foster's baton on April 27.

Miss Starr as Soloist with Orpheus Singers in Barnard Concert

The Orpheus Singers of New York, Walter Henry Hall, conductor, assisted by Evelyn Starr, violinist, participated in a concert given by the religious and philanthropic organizations of Barnard College, on April 6, in Horace Mann Auditorium. Professor Hall's authoritative beat produced fine results in works by Mendelssohn, Walford Davies, Praetorius, Mair, Otto, Adam, Haydn and Grieg. Miss Starr's splendid tone and technique were heard to advantage in compositions by Corelli, Kreisler, Chopin, Couperin-Press, Schumann, Schubert-Auer, Arensky, Gossec and Sarasate. The audience was very large.

Spross-Martens Easter Cantata Heard in La Grange, Ga.

LA GRANGE, GA., April 12.—"The Play of the Resurrection," a cantata by Charles Gilbert Spross, the text compiled by Frederick H. Martens, was given in the First Baptist Church on April 4. The work is melodious and effective; its presentation was worthy. The soloists were Linda Berry, soprano; Zana Hunt, soprano; Lucy Adams, contralto; F. M. Ridley, Jr., baritone, and C. W. Coleman, basso. The accompanist was Viola Burks.

FEDERATION'S CONTEST IN NEW YORK STATE DECIDED

Olive Marshall Winner in Voice, Helen Doyle in Violin and Enola Foster in Piano—Held at Ithaca

BUFFALO, N. Y., April 15.—The New York State contest, held under the supervision and protection of the National

Enola Foster, piano. The contest was arranged by Mrs. G. B. Rathfon, State vice-president, and W. Grant Egbert, president of the Ithaca Conservatory of Music. The judges were James T. Quarles, organist; Mr. Wood, voice; Paul Pope, violin; Miss Nye, piano; Mr. Summer, music critic. F. H. H.

LEGISLATORS AT ODDS OVER "CALIFORNIA" SONG

Ridicule Defeats Bill to Adopt Popular Air as State Anthem, in Second Reconsideration

SAN FRANCISCO, April 7.—The State capitol at Sacramento was the scene of a strange proceeding last Monday afternoon in connection with the attempt to secure adoption of "I Love You, California" as an official California song. Believing that they were doing their duty to the commonwealth, a majority of members in the upper house of the Legislature had passed the measure, upon reconsideration of the original unfavorable action, and so on Monday the act was returned to the lower house. There seemed some chance of a favorable vote, and so the proponents, headed by Senator Scott, who has been given the sobriquet of "Noisy Bill," carried out what was probably the queerest "stunt" ever perpetrated by serious and well-meaning lawmakers in the name of music.

During the noon recess, and just before the hour of calling the assembly to vote on the song, a woman from the circus rode gaily up to the capitol steps. Attired in circus regalia, she sat upon a snow-white horse. First she turned loose a collection of white pigeons, which fluttered and circled about and above her. Then in a clear and shrill voice she sang the song that is so dear to the patriotic ear of Senator Scott. As she sang, the pigeons flew away; but the Assemblymen gathered closer about and listened in respectful, even solemn attention. Having finished her serenade of the solons, the circus lady headed her white palfrey down the sloping lawn and galloped away.

Immediately the Assemblymen went into session and took up the consideration of Senator Scott's pet measure. The fight became one of Ridicule vs. Sentiment, with several burlesque amendments to the song. In favor of the measure, Senator Scott still had a sensation to offer. He, himself, and the beautiful wife of Senator Claude Perkins stood up in the hall of the legislators and sang the debated song, with a class of pretty high school girls in the chorus. The final vote, taken toward the close of the Monday session, was against the Scott measure, forty-one to twenty-seven. Another reconsideration is being planned, however. T. N.

TEXAS PUPILS' INITIAL BOW

University Students in First Concert Reveal Conscientious Training

AUSTIN, TEX., April 12.—The students at the School of Music of the University of Texas gave their first concert on April 6 in the auditorium of the main building. Notably good work was done by the chorus under Frank L. Reed's direction. Percy E. Fletcher's setting of Oliver W. Holmes's "One-Hoss Shay" was essayed with success by Mr. Reed's forces and won plenteous applause. The chorus also sang a number from Elgar's cantata "King Olaf," "Daybreak," by Fanning and Mendelssohn's "Departure." A ladies' chorus presented works by Myles B. Foster, Schubert and Arthur Richards.

The soloists were Margaret Downie, violinist, and Marion DeWitt West, soprano. Both scored, the former with Rode's D Minor Sonata, in which Mr. Reed played the piano part, and the latter in the solo part of Schubert's "Omnipotence," arranged by Spicker. The audience was large and liberal with applause.

Southern Tour of Mme. van der Veer and Reed Miller

Reed Miller, tenor, and Nevada Van der Veer, mezzo, will give joint recitals on a Southern tour during the latter part of April, which will include such cities as Morganton, N. C.; Selma, Ala.; Milledgeville and Macon, Ga. Immediately on their return Mr. Miller will appear in Toledo and both Mr. and Mrs. Miller will, later in May, be soloists in Keene, N. H., and Montpelier, Vt.

MONSTER BAND IN WASHINGTON CONCERT

WASHINGTON, D. C., April 5.—Under the auspices of the local Musicians' Protective Union, a mammoth band concert was given at Poli's Theater in which one hundred musicians offered an elaborate program under the baton of Arthur Pryor of New York. The soloists were Antonio Cefalo, piccolo; Gaetano Gori, baritone; Mrs. A. Julian Brylawski, contralto, and Viola L. Schippert, soprano. The program included two compositions by Conductor Pryor.

As a token of appreciation for his voluntary services Mr. Pryor was presented with an elaborate medal, while Cornelius Snyder, who prepared the band for Mr. Pryor, was given a handsome loving cup. W. H.

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PROGRAM OF WORKS BY DR. GILCHRIST

Philadelphian Honored by
Chorus He Conducted for
Forty Years

PHILADELPHIA, April 17.—As a testimonial to Dr. W. W. Gilchrist, founder and for nearly forty years director of the Mendelssohn Club, this chorus of mixed voices, with the assistance of the Philadelphia Orchestra, a quartet of local soloists and a supplementary chorus of eighteen voices, presented a program made up of compositions by Dr. Gilchrist, before a large audience in the Academy of Music last Wednesday evening. The principal offering was the setting of the Ninetieth Psalm, which in dignity, power and religious fervor bears comparison with similar works by some of the great composers. It is in the lofty oratorio style, with many fine passages, never losing the charm of melody and rising to many imposing effects in its ensembles. The solo parts are not of great importance, although they enter with dignity into the spirit of the composition and lend it a touch of variety. These solo parts were ably sustained by Marie Kunkel Zimmerman, soprano; Marie Stone Langston, contralto; Nicholas Douty, tenor, and Edwin Evans, baritone. Mr. Douty also contributed two songs, written in Dr. Gilchrist's graceful and melodious style, "Thou'ret Like Unto a Flower" and "Heart's Delight."

The Mendelssohn singers, in addition to their admirable work in the longer composition, gave with the precision and skilful blending and modulation of tone for which they are noted, two charming part songs, unaccompanied, "A Rose to a Rose" and "Miranda." The club also sang at the opening of the "Club Motto," which has introduced its concerts for many seasons. It may justly be said, however, that the most notable feature was the playing by the Philadelphia Orchestra, under the direction of Mr. Stokowski, of Dr. Gilchrist's Symphonic Poem in G Major. This is a composition of melodious charm and dramatic power, bearing the evidence of genuine inspiration and constructed with musicianly skill and understanding. The orchestration, which is elaborate, was completed by Dr. Hugh A. Clarke.

The place of Dr. Gilchrist in American music has long been assured. Born in Jersey City, in 1846, and coming to this city at the age of nine, he entered at an early age into musical work, and has had a long and distinguished career, which he was compelled by illness to abandon several years ago. He has won many prizes for his compositions, among them being \$1,000 offered in 1884 by the Cincinnati Festival Association for the best setting of the Forty-sixth Psalm for chorus, soloists and orchestra. He is known especially for his anthems and sacred songs, and, aside from his activities as composer and conductor, has been successful likewise as organist and choir-master. He has conducted choral societies in Wilmington, Harrisburg, Germantown and several other places, as well as the Mendelssohn Club here. As an evidence of appreciation from the members of the Harrisburg Choral Society there was sent a handsome silver loving cup, inscribed to Dr. Gilchrist "In grateful remembrance of his services as conductor for eighteen years, 1895-1913." A. L. T.

Spring Musical Events in Fort Worth

FORT WORTH, TEX., April 10.—Among the Spring musical events in this city was the annual matinée musical of the Harmony Club. A chorus of fifty voices gave a beautiful performance of the Henry Hadley cantata, "The Princess of Ys," conducted by Carl Venth. Mrs. Lary gave a splendid reading of the Brahms B Minor Rhapsody. The "Rose-maidens," by Cowen, was given here with a large chorus and orchestra, under the direction of Sam Losh. The soloists were Mrs. W. D. Smith, Mrs. Holt Hubbard, W. A. Jones and Frank Agar. The Euterpean Club gave an interesting program and Rafael Navas appeared in recital at the Texas Christian University. The Harmony Club closed its concert course with Harold Bauer.

MRS. J. F. R.

A Berlin banker named Mendelssohn-Bartholdy has been killed in the war.

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who, besides being "honest Injun," is a young woman of fascinating personality, gifted with a mezzo-soprano voice of haunting beauty, which she employs with intelligence and artistic impulse in singing the melodies of her people. Princess Tsianina wears—always and everywhere—the traditional leathern dress, beaded moccasins and feather head-dress.

We have columns of highly enthusiastic comment from newspapers in cities where Mr. Cadman and Princess Tsianina have given the "American Indian Music-Talk." Sent you gladly when you express interest. Meanwhile read the following statements from MANAGERS WHO RECENTLY ENGAGED THEM—the men and women who signed the contracts and PAID THE MONEY. THEIR experience is what should interest you:

L. E. BEHYMER, who arranged half-a-dozen dates in his state. Mr. Cadman and Princess Tsianina not only gave most attractive program for our Philharmonic Series, but for the Schools, Colleges and Clubs where they appeared.

Indian Music-Talk was one of the most convincing things I have heard. . . . They should be heard in every musical center, large or small, in this country.

JAMES E. DEVOE, No artists have given greater satisfaction in Detroit this season than Cadman and Princess Tsianina. It was one of the most pleasing engagements I have ever had anything to do with. I shall be busy urging others to engage them.

THURSDAY MUSICAL CLUB, Minneapolis, Minn. "Everybody was delighted; so different from the ordinary recitals. We are still talking about it in the Board meetings. I fully recommend it in every sense."—Jennie T. Sedgwick.

MRS. HENRY HULST, First Vice-Pres. Michigan State Teachers' Association, for whom Mr. Cadman and Princess Tsianina appeared in five concerts with the Russian Symphony Orchestra of New York City: The entertainment given by Mr. Cadman and Princess Tsianina was a great success, both in its artistic and educational qualities. The originality and delicacy of Mr. Cadman's work, and the beautiful human qualities of the Princess—her dignity and appeal—both won the enthusiastic personal liking of their audiences.

CHARLES N. HALSTED, Manager Lansing State Journal: I wish to assure you of the appreciation of the music lovers of Lansing for the Cadman-Redfeather recital. Cadman's great ability is known to all. Princess Tsianina stands above criticism in singing the songs of her people.

WILLIAM CONRAD MILLS, under whose management the Music-Talk was given during two consecutive seasons: Cadman and Redfeather have been here again and endeared themselves to the people of Phoenix. Several patrons of the concert expressed a willingness to pay \$5.00 a seat to hear the concert repeated. . . . Princess Tsianina's singing and personality were irresistible.

FREDERICK VANCE EVANS, Dean Lawrence Conservatory of Music: If I were to indulge in many superlatives regarding the recital of Mr. Cadman and Princess Tsianina, I would fall short of the high esteem in which these artists are held in this community. . . . The program so abounded with musical genius and authoritative instruction that a detailed comment would be necessary to give a correct estimate of its effect.

JOHN CLARK KENDEL, Director of Music, State Teachers' College: Just a line to let you know that the Indian Music-Talk went "great"! Have heard nothing but words of praise for it. Shall try to have them again during the Summer School.

MRS. SARAH K. KLEENE, President P. E. O. Chapter: I am writing to tell you of the great delight the Indian Music-Talk gave our P. E. O. and an immense audience last night. We can never hope to again present anything which could give such universal satisfaction.

MRS. BRATON CHASE, The Muskegon Woman's Club and all who heard the concert were enthusiastic over every number. My most fervent expression could not do justice to the pleasant memory left by Mr. Cadman and the dear Princess Tsianina.

MYRTLE RADCLIFFE, "Aroused more enthusiasm here than even John McCormack." Topeka, Kansas.

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CONSIDERS MODERN BALLET THE ART OF FUTURE

Emerson Whithorne, American Composer, Deems This a More Perfect Form Than Opera, as Passive Participation of Singers Precludes Slovenly Acting, Such as They Frequently Display on Operatic Stage—Composed Oriental Music at Long Range

IMAGINATION of that order which transcends all barriers and lends to its possessor faculties of supreme intuition is conceded to be the prime need of a great composer. Such a mind when controlled and directed by proper training opens the sluice-gates of beauty and causes to flow forth springs whereat any one may slake his thirst. Those who decry the existence of Americans gifted with powerful imaginations are blind to the workings of time. The fact that we have such men becomes more patent, more undeniable day by day.

Many composers visit our shores each season and it is undoubtedly to be expected that those bearing the heaviest batches of testimonial and introductory letters will come in for the lion's share of attention and, if their work be couched in winning terms, admiration. Possibly that is why the music of Emerson Whithorne, an American who has spent the last seven years in London, and who is now in New York, has not been heard this season. By the same token, however, this theory becomes invalid for Mr. Whithorne came here with introductions from many prominent persons on the other side. The reason that these letters still lie untouched in his trunk the young man (he is thirty) explained during the course of a conversation with a representative of MUSICAL AMERICA.

His Restless Energy

The restless quality which dominates Emerson Whithorne may explain his excursions into the music of several countries, notably the Orient. Although a man of powerful physique, the composer is intensely nervous. He moved about his study continually while the writer conversed with him; the cigarette, which never left his fingers, burned and died half a dozen times before being quite consumed. To return for a spell to Mr. Whithorne's actual occupation at the present time. He is executive editor of the Art Publication Society, of which Leopold Godowsky is editor-in-chief. This work engages his constant attention so that while the composer has brought over reams of music which he writes in London, he has not had time as yet to meet our conductors, and bring his works before them. In the writer's opinion much of this music possesses astonishing vitality; all of it denotes that Mr. Whithorne's imagination is a rare one.

To an inquiry he replied: "English music? Divided into three groups, one sniffing in Debussyian altitudes, Cyril Scott and his coterie, you know—then the dry-as-dust crowd, headed possibly by Mackenzie, and lastly those who may be described as the half-way fellows,



Emerson Whithorne, American Composer, in His Studio. Below: A Sketch of Mr. Whithorne by Gladys Unger

seem to bear out my belief, wouldn't it?

"I have delved into Chinese and Japanese music because I find something subtle and expressive in it—something which I miss in the music of other peoples. These songs are based on authentic motives which I obtained in the British Museum." He sat down at the piano and played half a dozen short songs, difficult to sing, but exceedingly atmospheric and beautiful. "The Cuckoo" was the only Japanese song in the group, but its piquant rhythms and melodic curve were sufficient to make plain the difference which exists between Chinese and Japanese music.

"The Chinese use onl" duplet time and in this song, which, as you see, is in three-quarter measure, I have arranged the accents so as to convey the impression of common time." "Put by the Lute" is a Chinese song which for pure beauty and simplicity would be difficult to duplicate.

Settings of Oriental Plays

"In London I composed the music for 'The Yellow Jacket' and 'The Typhoon.' Yes, the settings were successful. Some people are under the impression that I have been to Shanghai, but that is not the case. I have never set foot in the Orient. These motives are generally authentic; they serve me as themes which I develop in such manner as I feel is logical and most natural. I have also used Old English melodies as the basis of several short works. Greek modes have served me for a movement of a string quartet. It is not that I believe in dressing up peasant tunes in modern harmonic garb, as Percy Grainger does, and calling

Possibilities of Ragtime
"I know but little about the younger American composers, but it seems to me that something will come out of the ragtime in this country. It is unlike anything else, distinctly individual and haunting. Above all, I think it is a true expression and therefore significant. Some things of Berlin and of other ragtime writers are unique in their way. Yes, I think ragtime will live and grow into something big and characteristic of America. You say that Henry F. Gilbert writes what has been described as 'glorified ragtime.' Well, that would

the result artistic music. True, Mr. Grainger does it in a naive way. For diversion's sake it may pass—to my mind there is something bigger, more serious to be accomplished. My tone-poem, 'Le Roi d'Ys,' is based on the same legend which served Lalo for his opera of that name. As you probably know, it describes the gradual inundation of a city, the rousing and alarm of the people and the princess's awakening and drowning."

Mr. Whithorne played parts of the tone-poem, using his first sketch for the work, as the score and parts remain in Europe. From these fragments the writer caught glimpses of a work of great power and beauty, a work which made clear that its composer possesses a highly developed imagination, ample technique, a keen, unusual harmonic trend and the strength to sustain and develop gradually a work of compelling grandeur. The poem is rich in atmosphere. Mr. Whithorne leans a trifle toward the later Frenchmen, but on the whole he is exceedingly individual.

Conversation drifted to the various forms which are engrossing the present musical generation. "The form in which Mozart, Beethoven and Brahms wrote has been filled completely by these masters. The direction of their minds was along these lines; to-day the trend is toward individual expression, individual form and style. Make the form fit the emotion, not the emotion to fit the form, is the contemporary tendency, and a very good trend it is. Composers are seeking rarer altitudes, not consciously, but because the spirit of the present is toward subtler, more intangible, more delicately colored art. The theory of Scriabine, however, I believe to be effete, *augespielt*. In 1870 this business of combining perfume, color, music and all the rest was threshed out. I cannot take it seriously now. The big man to-day, in my opinion, is Igor Stravinsky, the Russian. Technically and temperamentally he leads every one I can think of.

Potency of the Ballet

"Speaking of contemporaries makes me think of some recent Italian composers. For me some of the operas that have come from Italy drain one of every healthy musical thought. Opera *per se* is of course but imperfect art. Next to pure music the greatest art and the one for which I anticipate the most brilliant future is the ballet enacted by Nijinsky and the Imperial Russian Ballet. Here is splendid art: artist-dancers who act and fine singers who give only their voices to the general ensemble. The eloquence of rhythm evidenced by these dancers is superb. One of the great objections which I file against opera is the slovenly, amateurish acting done by the singers; for a good singer is very rarely a great actor or actress. The ballet (it is a poor word to describe the art) calls only for passive participation on the part of the singers. Result—a finer, more perfect art. I have been commissioned to do a ballet and began my sketches. What will come of it while the war continues I do not know. But I am certain that this is the great art of the future, and one to which I hope to give more and more of my energies as I grow older."

Mr. Whithorne was born in Cleveland, and pursued his musical studies with Leschetizky and Robert Fuchs in Vienna. He left his native country about twelve years ago and has acquired a reputation abroad as a composer of Chinese and Japanese music as well as other music of a rich and graphic nature. B. R.

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NOBLE SINGING IN WILLIAMS RECITAL

Philadelphia Audience Hears Tenor in Exceptionally Stirring Performance

PHILADELPHIA, April 14.—The season's only recital appearance in Philadelphia by Evan Williams filled Witherspoon Hall to its utmost capacity on Monday evening, all the available room on the stage being occupied, while between one and two hundred people were turned away. The tenor again appeared under the auspices and for the benefit of the Welsh Presbyterian Church choir, and so successful was the recital in every respect that arrangements are already under way for his return next season, when he will appear in the Academy of Music.

At the opening of his long and comprehensive program Mr. Williams was compelled to apologize for a cold, which was apparent in his singing of the first group of numbers, MacFadyen's "Inter Nos," Campbell-Tipton's "A Spirit Flower," and the aria, "Spirit So Fair," from Donizetti's "La Favorita," although this detracted but slightly from the beauty of his delivery, and the second group found him in good condition vocally. He was able to sing the remainder of his program without apparent effort, and in a manner that completely charmed every one of his listeners.

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A more magnificent performance of the recitative and aria, "If With All Your Hearts," from "Elijah," could scarcely be imagined. In such noble music as this, Mr. Williams sings as one inspired. It is not only in beautiful quality of voice, but in the exhibition of the finer attributes that go to make singing a great art that the Welsh tenor is notable; his vocalism is an example of facile delivery; phrasing that is a joy to the trained listener, and a potency of sympathetic appeal that is irresistible. By special request he was heard on Monday evening in the hymn, "Lead, Kindly Light," which was sung with such power of devotional feeling that many persons in the audience were in tears. The same effect was produced with the tenderly pathetic "Little Boy Blue," which was exquisitely sung as an encore.

A variety of shorter songs, all delightfully done, were followed at the end by the "Flower Song" from "Carmen," and, as a closing number, "Summer, I Depart," from Goring-Thomas's melodious "Swan and Skylark," with the addition of "All Through the Night," one of Mr. Williams's favorite songs, and which, as usual, was exquisitely sung. The accompaniments were played with facility and sympathetic appreciation by Carl Bernthal.

A. L. T.

Reception for Marguerite Melville

A reception for Mme. Marguerite Melville-Liszewska, the pianist, was given in Boston last Saturday by Mary A. Stowell, one of the prominent teachers of that city. During the afternoon Mme. Melville played the Chopin Sonata in B Minor, the Schumann "Kreisleriana," and a group of shorter pieces by Brahms, Debussy, Max Reger and the modern Polish composer, Moniuszko. A distinguished audience of about seventy-five was present, among whom were noticed Mme. Helen Hopekirk, Arthur Foote, Alwin Schroeder, Helen M. Ranney, Mrs. B. J. Lang, Clara Munger, Mrs. Frederick Hall, Lillian Shattuck, Mrs. Edwin Ginn, Mrs. Louis Prang, Mary E. O'Brion, Edith Thompson, Mme. Suza Doane, Mr. and Mrs. Gamaliel Bradford, Myra A. Dilley, Edith Torrey, Mr. and Mrs. Newton Swift and the Baroness Von Blomberg.

Henry L. Gideon Lectures on Russian Music

BOSTON, April 10.—Henry L. Gideon gave the final lecture in a series of ten before the Woman's City Club of Boston this afternoon in Pilgrim Hall, speaking on "The Russian in Folk-Song and Opera." His discourse was enlightening and interesting. He declared that the lives of the people were reflected more plainly in Russian music than in that of any other nation. The lecture was vocally illustrated by Edith L. Marshall, soprano, and Constance Ramsey Gideon.

W. H. L.

Dorothea Mansfield, soprano, has been engaged as soloist of the Washington Square M. E. Church, New York, as a substitute until the end of May.

"FAUST" OF BERLIOZ SUNG IN BRIDGEPORT

The Work Splendidly Delivered by Local Choral Society Under Dr. Mees

BRIDGEPORT, CONN., April 15.—The second concert this season of the Bridgeport Oratorio Society at the Armory on Tuesday brought a splendid production of the difficult and brilliant Berlioz "Damnation of Faust," under the direction of Dr. Arthur Mees. Dr. Mees revealed a vital conception of the Frenchman's work and was rousingly applauded. The soloists were Julia Heinrich, soprano, as

Marguerite; Arthur Hackett, tenor, as Faust; Horatio Connell, baritone, as Mephistopheles, and Dr. Charles D. Reid, Jr., basso, as Brander.

Miss Heinrich sang exquisitely, her work throughout being distinguished by purity of tone and artistic delivery. Mr. Connell sang his numbers with true distinction. Mr. Hackett was also brilliant vocally and Dr. Reid delivered his solos with zeal and understanding. The huge chorus sang thrillingly and with a good of enthusiasm. Dr. Mees obtained fine dynamic effects and disclosed an admirable realization of the dramatic demands of this fiery music. Fifty-one players from the New York Philharmonic comprised the orchestra. They played the music with the virtuosity and artistry which come of thorough experience. It was the first performance of Berlioz's opera in Bridgeport and the great audience apparently found much to admire in the work.

W. E. C.

LUELLA CHILSON-OHRMAN

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Mme. Ohrman is a singer of attractive personality and possesses a voice of lovely lyric quality, and she showed at once that she is a well schooled artist and genuinely musical. In a group of German songs her artistry was best displayed. "Vor Sonnenaufrag," by Oscar Meyer, in which her diction, beauty of phrasing and everything that counts for the appeal in song brought her the tribute she deserved, and Mme. Ohrman repeated a portion of the song as an encore.—*Buffalo Courier*.

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Famous Los Angeles Organization Makes Sprano Honorary Member and Hears Her as Orator

LOS ANGELES, April 15.—At the Gamut Club dinner last week Marcella Craft was the chief guest of honor and was elected honorary member of the club. Miss Craft received the warmest of Gamut greetings and was called upon for a speech. She told modestly of her musical beginnings and aspirations in the Orange City of Riverside and of her interest in the production of the Parker-Hooker opera in Los Angeles in July. In part she said:

"In all the sixteen years I spent away from home, most of it in Europe studying and singing in opera, I kept the vision of California before me every day. I even kept a picture of a California scene, bathed in sunshine, over my bed, that I might see it first thing every morning—and often it was the only sunshine for days at a time. I felt that all these years were but a preparation for a home-coming some day, when I should sing to my own people."

"And then that wonderful home-coming—singing to many thousands the other day on Mount Rubidoux. It was the climax of my hopes to sing a program to the Riverside people, who have been so kind to me in former years; and this was a greater climax—to stand at the foot of that cross on the mountain top and sing to more persons than could get within vision. It was a wonderful experience I had on that Easter morning at sunrise—a most wonderful filling of my hopes."

"And now I look forward to another climax in my life, and that is when I can help in the production of an American opera in Los Angeles in July. Never, I am told, outside of the three big Eastern centers has a grand opera of the pretensions of 'Fairyland' had its premiere in an American city. It is needless to say I am proud to assist in an event which means so much for musical Los Angeles."

W. F. G.

Earle Lewis, treasurer of the Metropolitan Opera House, caused the arrest of John Carroll on April 10, believing him to be a theater ticket speculator. Mr. Lewis said that he ordered the man to move away and that the latter then struck him. Carroll, who said that he was employed by the Metropolitan as a "clapper," was fined \$10.

MARY JORDAN

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Voget Conservatory's Experiment in Recital-giving Proves Successful



Concert Party of Voget Conservatory of Music, Norfolk, Neb., Otto A. Voget, Director

NORFOLK, NEB., April 7.—The first recital of a number of advanced students of the Voget Conservatory of Music, under the standardized music system, was a great success. Heretofore Otto A. Voget and his advanced students had given complimentary recitals annually to musicians and their friends from all portions of Nebraska and South Dakota, under a less appreciated method, but with the new system, including explanatory remarks on the compositions performed, the audience received the program with great approval.

The performance was a revelation to many in the two huge audiences which attended. The number of those wishing to be present necessitated a division of the program for two separate days in the First Congregational Church, which

was crowded on both occasions to capacity.

On the program were violin and piano solos, a violin and harp duet, a string quartet, 'cello duet and ensemble performances for strings. The performers included Beatrice Miller, Ruth Miller, Myrtice Brainard, Dorothy Tonner, Jean Preece, Leonora Hans, Mildred Christoph, Master Dale Stukey, Otto A. Voget, violinists; Beatrice Gow, Margaret Parker, Lenora Carrabine, Cora Brechler, Beatrice Miller, Dorothy Christoph, Ruth Miller and Hazel Wepking, pianists; Emma Berner, harpist; Esther Nilsson and Erna Voget, cellists, and Ruth Miller, organist.

An assembly of students has organized a concert company for vacation work and programs, with explanatory remarks as to the compositions performed, will be given in Nebraska this Summer.

the eminent critic of the Boston *Herald*.

Miss Nielsen's mammoth tour of one hundred and twenty concerts opened in Jacksonville, Fla., on Thursday, April 22. Mr. Reddick is traveling with her in her private car, which will be used throughout the tour. Though he has been located in New York only for the last few years he has in that time played for many noted artists, as well as having held the post of organist and choirmaster of St. John's Episcopal Church of Elizabeth, N. J.



GEORGE HAMLIN

In "Samson and Delilah" with Baltimore Oratorio Society and Philadelphia Orchestra, April 6th, 1915.

Baltimore Sun, April 7.—Mr. George Hamlin, a tenor of very unusual gifts, sang the title rôle with splendid fervor and his ringing voice and broad dramatic style, clear enunciation and intellectual appreciation, made his performance one of the most interesting that has been heard here in many months. His voice has a beautiful quality and he has not been heard here hitherto to better advantage.

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DEFECTS OF PRIVATE TEACHING ABROAD

Students of Individual Instructors Will Avoid Training in Music Theory, Such as is Prescribed by Schools—Limited Chances for Orchestral Practice and for Knowledge of Other Branches of the Art Than Their Own

By ISRAEL AMTER

[Article Four.]

AS stated, the student in Europe who is taking up art for art's sake and wishes to develop to the fullest potency what talent he may call his, abandons conservatory training for instruction under a private teacher.

It must be interpolated here, however, that a large number of students, either from economic necessity or sagacious choice, attend the conservatory during the first years of their training, then "finish up" with a well-known teacher privately.

It is quite clear that the advantages that a school or academy offers are so extensive, so well organized and the curriculum so well planned, that only considerable personal enterprise and methodizing can supply them otherwise. How, for instance, shall a piano or string instrument player or a vocalist obtain an opportunity for acquiring a knowledge of all the other branches essential to his art? As a rule, musical students are either lazy, or indiscreetly become one-sided—that is, they specialize.

American Dilettantes

When I say that they are lazy I do not mean that they do not work. In general, American and British students abroad have been blamed for the great amount of practicing that they do. (This refers, of course, to the earnest student and not to those whose parents feel that their daughters must "get along" in music, and find no other place adequate for this object than some famous, expensive, European center. The inhabitants of this place at once recognize the snobbishness of this class of foreigners and take full advantage of it.) By their practicing six, seven or eight hours a day the aforementioned American and British students have frequently made it very difficult for the great international body of students to obtain apartments.

It is not in this respect that I speak of our students being lazy. It is a phlegm that seems peculiar to the majority of them—a lethargy—an insurmountable lethargy that leaves no energy for enterprise. Without compulsion, without the goading "you must," many of them neglect important departments of their education.

Take one branch as an instance—theory and composition. The greatest part of all musical students would probably avoid it altogether were it op-

tional. Most of them interpose that they do not intend to become composers or have no talent for composition, and see no reason for wasting so much time on such dry matter. It is generally conceded, however (and it will be unnecessary for the writer to go into the arguments), that even a smattering of these faculties is highly advantageous for understanding the technical construction of a composition—and through that for an intellectual understanding of the thoughts underlying it. How much better is the artist equipped for interpreting the works of the master in a manner as nearly related to that in which he conceived it as is humanly possible, making due allowances for differences of temperament, etc. This is the fundamental idea that governed the institution of compulsory study of harmony and counterpoint at the conservatory.

Evolution of a Composer

And not infrequently application to these dull, prosaic branches has revealed that a hand is facile at drawing musical lines—the mind has been stimulated—and another composer has been presented to the world.

It is obvious that this does not refer to the "born" composer—to him who has an inordinate gift for original thinking. Compositions are not created merely to please and elevate the world. The real composer works irrespective of the tastes and desires of his contemporaries. He only compromises when he is obliged to either by financial circumstances or the dicta of ambition—he recognizes that a hearing will be denied or popularity refused him if he does not "please" his day. Composers who permanently yield to any of these influences or whose capacity does not rise above them, will be the creators of merely ephemeral music—with little intrinsic worth.

The composer of giant will obeys none of these mandates; form and content are completely of his own choosing. He is willing that the world pass him by unnoticed. As a rule, however, the genius forces the world to a contemplation of his mode of thought and to a final recognition of his message. The real composer listens to but one voice: his inner consciousness.

Guided by Inner Force

In the end all composers do the same. That is to say, they compose not to please, flatter or elevate anybody, but merely to give utterance to an inner

force. It chances, however, that that inner force vibrates in harmony with what the world desires, and the composer becomes popular.

Only he who has created knows what joy work of this kind is—with all its deprivation, perspiration, concentration. The wearisome once overcome, the hand made skillful in following thoughts, the thoughts no longer impeded by a sluggish hand, and the interpreter who "never intended to become a composer," finds himself possessed of ideas to express, to develop and mould into logical form. Whether he turns them to material account, or whether they have any material value, is of no consequence. He will be repaid by the conception alone.

And this has come about, to a great degree, by the student's being compelled to take up the study of theory and composition.

Then orchestra practice. Private pupils, as a rule, are too biased to appreciate the essential value of this work. And if they do recognize it the opportunities for practice are extremely limited. Amateur organization are too inexperienced, their range too narrow and their intentions too moderate to be of any service. Professional organizations want the finished musician. Vocalists and pianists may assist at recitals of their teachers—but, all in all, these are of such infrequency that their value is negligible. The purpose of these recitals is generally more to advertise the teacher than to afford the pupil a chance to display his artistic accomplishments.

Analyzing His Own Works

The private student of composition is usually utterly at a loss to learn the merit or demerit of his compositions. There is such an abundance of compositions by consummate composers that student works are not even glanced at. What one has learned by attending concerts and the opera and by studying scores assiduously is not the same as what one is able to apply in his own works. Recognition and a clear comprehension of what masters do are not synonymous with capacity to do likewise. Only when a thought has been digested, has been turned into one's own flesh and blood, is it really one's own. And only then is it an unconscious force helping to form one's own thoughts.

The private student rarely can learn in how far the achievements of the masters have passed him by; or rather, in how far he has grasped and mastered the greatest in his field of thought.

Either consciously realizing that these features of musical education are likely to be neglected, or yielding to financial stress, most students first attend the conservatory—unless they are initially so far advanced that only the "finishing touches" are necessary. (These "finishing touches" frequently take many years!)

(To Be Continued)

Inaugural of Hall and Glee Contest in Charlotte, N. C.

CHARLOTTE, N. C., April 17.—Advanced pupils of John George Harris appeared in song recital at the new Carnegie Library Auditorium on Friday Evening, April 16. This is the first musical event held in the Auditorium recently opened for use, and it tested the admirable acoustics of the hall. Those participating in the program were Misses Alexander, Beck and Brumfield and Messrs. Mason, Blackburn and Jones. Miss Gertrude MacRae of the Queens College music faculty furnished splendid accompaniments.

An interesting musical event was the annual competition of the various school glee clubs of the famous old County of Mecklenburg, which occurred April 16. Each glee club made its appearance in part-songs, duets, and occasionally a male quartet, making up a sort of miniature Welsh Eisteddfod. The winning glee club, that of the "Dixie" School, was composed of pupils from ten years of age up to some young men of voting age. It made an interesting affair, possibly peculiar to this section of the South.

J. G. H.

Praise for Pacific Coast News in Musical America

To the Editor of MUSICAL AMERICA:

Enclosed please find check for \$2. I enjoy MUSICAL AMERICA's arrival each week, and although we are so far away you are very generous with California musical news and it is often "news" even to those of us who are "on the spot."

Marcella Craft is a special friend of mine and I feel like thanking your personally for your constant news of her and her doings.

BERTHA WILBUR.

Los Angeles, April 7, 1915.

LUCA

BOTTA

Tenor of the
Metropolitan Opera Co.
as "Osaka" in "IRIS"

"His is one of the
most beautiful
voices on the
stage today"



"Luca Botta gives quite as much satisfaction in the peculiarly exacting music of *Osaka* as Caruso did."—*New York Press*, April 2.

"Luca Botta sang *Osaka* with considerable warmth of tone in addition to acting it satisfactorily."—*New York World*, April 2.

"As the dissolute young nobleman, *Osaka*, Mr. Botta did also some remarkably good singing."—*New York Times*, April 2.

"As *Osaka*, Mr. Botta was excellent. His singing combined brilliancy with sentiment."—*New York Herald*, April 2.

"Mr. Botta also sang with skill and sympathetic voice in the rôle of the rich abductor, *Osaka*, and won applause."—*Brooklyn Eagle*, April 2.

"Mr. Botta makes up admirably for these Mongolian rôles and *Osaka's* music shows his beautiful voice to advantage."—*New York Globe*, April 2.

"Luca Botta as *Osaka* gave of his voice, which is a beautiful one, its best delivery."—*New York Evening World*, April 2.

"In Mr. Botta, Miss Bori found a fitting partner physically and artistically. His singing was notable for tone of the most thrilling effect."—*New York Staats-Zeitung*, April 2.

"Luca Botta is another artist whose future is bright. At last the Metropolitan possesses a true *tenore di grazia* whose voice neither bleats nor rasps. His is one of the most beautiful voices on the stage today."—*New York Tribune*, April 10.

"The young tenor once more displayed to advantage a voice that is singularly beautiful."—*New York World*, April 10.

"The mingling of aristocratic dignity and passion demanded by the rôle of *Osaka* was admirably displayed by Mr. Botta."—*Brooklyn Eagle*, April 10.

The American Singer of Russian Songs



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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Defining Standardization of Voice Production

To the Editor of MUSICAL AMERICA:

What is standardization? In none of the many notices, convention reports and personal interviews upon this popular subject which I have seen in MUSICAL AMERICA has any statement of the problem of standardization been made.

In the standardization of voice production a set of vocal standards must be established. The *Century Dictionary* defines a standard as "that which is accepted as correct"—upon which all can agree. A standard of voice production is that upon which all voice teachers, critics and students can agree.

For example, the standard definition for the voice is—the voice is sound (musical tone). Since the ear receives nothing but sound and it appreciates the voice, therefore the voice must be sound. All can agree to this definition.

The standard definition for voice production would logically follow, viz., voice production is sound or tone production.

Sound has been standardized by defining it as "the sensation produced through the organ of hearing." Sound can vary in three ways only—in pitch, in volume and in quality.

The science of acoustics tells us that in all tone production a mechanism or instrument is necessary, and that this instrument must comprise three elements, i.e., a vibrator, a pitch mechanism and a resonance mechanism.

From the foregoing the following standard of voice production can be established: the voice is produced by a voice mechanism the elements of which are vocal cords (vibrator), cartilages and muscles of the larynx (pitch mechanism) and cavities of the pharynx, mouth and nose (resonance mechanism).

The correct way for this voice mechanism to act in order to secure its natural volume, quality and range of pitch could then be standardized as follows: correct action of the voice mechanism consists in the free vibration of the vocal cords, the free motion of the cartilages and

muscles of the larynx and full use of the resonance space.

The term "vocal interference" could be standardized as meaning any muscular contraction which interferes with the correct action of any one of the three elements of the voice mechanism.

A perfect tone could be standardized as meaning a tone produced without interference of the mechanism.

Voice development could be standardized as the development of the vocal muscles, since any development of the vocal cords or of resonance is impossible. Development of the vocal muscles can be accomplished only by the production of short, soft tones without interference. Voice development can, therefore, be further standardized as consisting in the production of short, soft tones without interference.

Every form of interference mars the natural quality of the singer's voice. A standard voice teacher, then, is one who can detect in the tone quality of the pupil's voice the interference with the correct action of the mechanism, and who can teach him how to eliminate this interference and how to produce short, soft tones without interference for voice development.

The laws which regulate voice production are precisely the same in every singer and speaker, and every mechanism which produces the voice is exactly similar. Every voice mechanism has vocal cords of exactly the same material—yellow elastic tissue; the action of the cartilages and muscles of the larynx is precisely the same in every speaker and singer and the conditions which give full use of the resonance space are identical in every normal voice mechanism. Differences in the length and weight of the vocal cords and in the size and shape of the resonance cavities account for differences in voices. For the foregoing reasons there can be one and only one standard method for the teaching of voice production.

In the standardization of voice production every term used by teacher, critic and student must have a standard meaning—a meaning upon which all can agree. Any standard term describes something. A standard voice term must in some way describe the voice or voice production. The only terms which can do this are those which describe pitch, volume and quality of the voice and the action of the voice mechanism.

To standardize means to measure. The thing to be measured in this case is the voice teacher's knowledge. To accomplish this we must establish the standards of voice production, which will constitute standard vocal knowledge. By means of examination questions based upon this standard knowledge we can measure the knowledge of the vocal teacher. Then, and never until then, can the fake voice teacher—one whose knowledge does not conform to the standard knowledge—be surely eliminated.

Without standardization of voice production the registration of voice teachers is powerless to discriminate between the competent voice teacher and the fake voice teacher.

Yours very truly,
A. M. PARKER.
Washington, D. C., April 14, 1915.

Lower Appropriation for New York's Summer Music

To the Editor of MUSICAL AMERICA:

It has just been brought to my notice that the appropriation for park concerts and recreation piers music for the coming Summer has been cut from \$71,000 to \$25,000. This means that the Park Commissioner will have \$46,000 less to spend this year than last. Last year the recreation piers had far too little music, much less than in previous seasons, and most of it was of a very poor quality, owing to the fact that it is an utter impossibility to render good music with such small bands.

Is New York to fall behind other cities? Are we really too poor to be able to provide the proper amount of amusement, education and pastime for the people? Are the Central Park concerts to be reduced to possibly twelve or

fifteen? And what of the other parks? People who have never attended the Central Park concerts cannot possibly realize what this would mean.

It would seem to me that in these horrible and trying times, when almost the whole world is at war, and when almost every individual has some hardship to endure, it would be wise and opportune for the city officials to provide entertainment for the people. Let those who are unfortunate and out of employment hear some good music. Let them forget their misfortune for a while, at least. Nothing will cheer them more or give them better thoughts and renewed ambition. Then also think of the number of musicians who will be minus employment.

This is surely not the time to dispense with music, but rather to give more than ever. If expenses must be cut, let them be reduced in other departments, and perhaps to some better advantage. It was Napoleon who said, "Music, of all the liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement."

Yours truly,
EDWIN FRANKO GOLDMAN.
New York, April 15, 1915.

Caruso's Singing of Tosti's "Addio"

Dear MEPHISTO:

I wish to object, good-naturedly, to what you said in the last issue of MUSICAL AMERICA in regard to our "dear Caruso's" singing of Tosti's "Addio."

I bought this record of his two or three weeks ago and I consider it very beautiful. I also have the music and words of the song, and the last part is marked to be sung double *fortissimo*. Therefore, when Caruso sings it with a loud tone, he sings it as it is written, which is perhaps what a singer is supposed to do with a song. And if he does not sing it with a great deal of "soul," he at least sings it with a very beautiful tone.

However, I agree with you, of course, that beautiful tone is not all that an artist should have. He should also have insight and comprehension and the ability to make an audience feel as well as hear—but where do we find such people?

The last part of the song, "Celeste Aida," on the other hand, is written double *pianissimo*, but Caruso sings this pretty nearly double *fortissimo*; and he also takes a breath between the subject and the predicate in the first verse, for some inexplicable reason.

Caruso is open to plenty of criticism, of course, but perhaps you made an unfortunate choice when you picked this particular song of Tosti's upon which to criticize him.

Very truly yours,
PERCY GIANELLA.
Brooklyn, N. Y., April 15, 1915.

David Bispham's Career

To the Editor of MUSICAL AMERICA:

I noticed in a recent issue that you were kind enough to answer questions of a subscriber concerning a prominent artist.

I wish some information about David Bispham. With what teacher has he studied? What positions did he hold as a church singer at the start of his career? What operatic engagements has he had both in this country and abroad? How long was he in opera and in what roles did he win his greatest success? When was Mr. Bispham a member of the Metropolitan Opera Company, and who were his contemporary artists? If you have not the space to answer these questions could you tell me where I can get this information?

Just a word of appreciation for MUSICAL AMERICA and the good work it is doing in behalf of American music. Thanking you in advance, I remain sincerely yours,

N. ROSE WHETSEL.
Pueblo, Col., April 13, 1914.

[David Bispham studied under Vannucini in Florence and the elder Lamerti in Milan. He was solo basso and choir leader of St. Mark's Church in Philadelphia. His operatic engagements included appearances with the Royal

English Opera Company in London, Covent Garden, London, where for ten years he appeared in twenty-five roles in French, German and Italian operas. He sang at the Metropolitan Opera House in New York during the Grau regime, beginning his engagement in 1897. His associates at that time were the de Reszkes, Plançon, Melba, Eames and Schumann-Heink. His greatest laurels were won in Wagnerian roles, among which his *Kurwenal*, *Telramund* and *Beckmesser* were considered the best by critics and public.—Editor MUSICAL AMERICA.]

A Correspondent Who Objects to Prize Contests for Composers

To the Editor of MUSICAL AMERICA:

Why encourage a musical literature produced only in response to an offer of pecuniary reward?

I am an American living in Europe. Why do I live in Europe? Because I work better here than in America. Again why? Because of "atmosphere." Then I am immediately asked, What is "atmosphere"? And I can but reply: an indescribable something which I personally feel in Europe and not in America.

Here one lives in the midst of such a wealth of musical literature that one has but to choose and not to discard. If in constructing programs one chooses this instead of that it is not because that is worthless or commonplace, but only because it is put aside to be combined at another time with works most suitable to that particular *Stimmung*.

Recently when in America I sought not an equal but a comparative wealth of song literature, and requested from my publisher those with only English text or translations. Among them I found very many that were pleasing and attractive, but few of sufficient original musical value to interest any public anywhere, regardless of the language of the words.

I am among those constantly in search for such songs, and rejoice in each one added to my repertoire, trusting that the day may not be far distant when American songs may be, not only tolerated but welcomed by a foreign public—at least when on the programs of Americans singing in Europe. Therefore, to one holding this hope and choosing American songs with this purpose it is at least a shock to one's ideals to encounter an article in MUSICAL AMERICA entitled: "\$200 Offered for Aria to English Text."

The suggestion at once creates a mental picture of dozens of American musicians, each scribbling away for dear life, to produce by a given date, a composition not too long but not too short, which will sound better than all similar

[Continued on next page]

1915-16

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 19]

compositions produced in the same length of time by his many enterprising competitors.

What can Mr. Hamlin hope for? He evidently seeks a new tenor concert aria worth singing. At best he can but find something that will do for what is worth singing, but which is not a product of genius and inspiration. Genius produces because it must, and not because of any commercial inspiration which may lurk in a prize of \$200. The moment genius would stoop to this the result would not be worth the buying. Such a system of encouraging American composition is not to be commended, but to be condemned. And it is a blemish rather than a credit to the standard of American music.

Berlin, Dec. 14. P. W.

Auer to Teach in Stockholm This Summer

To the Editor of MUSICAL AMERICA:

My master, Prof. Leopold von Auer, has written asking me to communicate to your readers the fact that he will teach this year from July 1 to September 1 in spite of the war. His address from June 1 will be in care of Miss Greta af Sillen, Englebrechtgatten 10, Stockholm, Sweden, or in care of Musical Editors, Elkan & Schildknecht, Drottninggattan 28, Stockholm, Sweden. I would thank you very much if you would publish this in your valued paper.

Yours very sincerely,
ALEXANDER BLOCH.
67 West 97th St., New York.
April 14, 1915.

Struggle Fails to Affect Conditions in Munich, Says Edwin Hughes

To the Editor of MUSICAL AMERICA:

There are still many concerts in Munich, so that we are not starving from a musical standpoint nor from any other. Do not credit the scare heads you may see in some of the American papers as to conditions over here. If you could pay a short visit to Munich now you

would probably be surprised at the way in which everything follows its usual course and how few indications of the war are observable.

Very sincerely yours,
EDWIN HUGHES.
Munich, March 24, 1915.

Mr. Ashton Again to the Rescue
To the Editor of MUSICAL AMERICA:

In a recent letter to a musical contemporary, Dr. William H. Cummings, the well known authority on Handel, stated: "Handel came to England in 1710 and resided here for the remaining forty years of his life." Then, according to Dr. Cummings, Handel must have died in 1750 (the year of Bach's death), but, as a matter of fact, he lived another nine years, passing away on April 14, 1759, at the age of 74.

ALGERNON ASHTON.
West Hampstead, London, N. W.
March 27, 1915.

Need for Educational Reform in the Study of the Piano
To the Editor of MUSICAL AMERICA:

From reading your paper I am deeply interested in the great work you are doing for the uplift of American music, and for the educational resources of our country.

I am convinced that there is no branch of music study in which there is greater need for educational reform than the study of the piano. Musicians, as a rule, are not sufficiently interested upon the educational side of the subject to do consistent foundational teaching. I have, as doubtless you are aware, been for years doing special work in piano teaching. During the past two or three years I have been making special efforts in the way of developing a system of foundational schooling upon what I believe to be consistent educational principles.

From what I have learned from your lectures upon music teaching as educational work I have been led to think

that your ideas are in accord with the work I am doing. Yours faithfully,

A. K. VIRGIL.

New York, April 16, 1915.

A Compliment from the President of the Worcester (Mass.) Musical Association

To the Editor of MUSICAL AMERICA:

It is with pleasure that I renew my subscription to your valuable paper.

With congratulations on its continually broadening scope, and with best wishes for its ever increasing success, I am,

Very truly yours,
ARTHUR BASSETT,
President, Worcester County Musical Association.
Worcester, Mass., April 5, 1915.

Finds Americans Very Gifted

To the Editor of MUSICAL AMERICA:

Since a year and a day I watched your wonderful movement to make Americans believe in study at home, instead of abroad. I myself, a European singer, formerly prima donna with the Vienna Opera Company, and since eight years established in New York City as a voice specialist and coach, find the Americans very gifted in every respect; fine voice material and much ambition to work and accomplish something, and have had wonderful results with my instruction here. Many of my students are now before the public. Most sincerely,

MME. ADA SODER-HUECK.
Metropolitan Opera House Bldg.,
New York, April 5, 1915.

A Source of Help and an Inspiration

To the Editor of MUSICAL AMERICA:

I enclose check for subscription for a lady in Omaha.

Mr. Percy A. R. Dow, of San Francisco, Cal., recommended your paper to me, and I am very glad, for it has been a source of help and an inspiration.

MYRA D. DUTTON.
Bishop, Cal., April 14, 1915.

OPERA ABOARD WARSHIP

Unique Performance by Italian Company on the "New Hampshire"

An operatic performance with a unique setting was given on March 31 as an incident of the stay of the American fleet in Cuban waters. The battleship *New Hampshire* engaged the Italian Grand Opera Company, which is touring Latin-America en route to the Panama-Pacific Exposition for a performance on board. The company of seventy-five was taken from Guantanamo to the warship and presented a program which a dispatch to the New York *Herald* describes as "without a parallel in the history of the fleet."

The entire after part of the ship was transformed into an amphitheater, with an eighty-foot stage. The rails of nearby ships were lined and boat loads of men surrounded the ship to hear the music.

Promptly at eight bells the program began with the Drinking Song from "Cavalleria Rusticana." Selections, with the company in full operatic costume, from ten operas, were sung, including the quartets from "La Bohème" and "Rigoletto," the sextet from "Lucia," arias from the fourth act of "La Traviata" and first part of "I Pagliacci," the aria of the tenor from "Tosca" and other numbers.

Among the singers were Angeles Blanco, soprano, and Miguel Sigaldi, tenor. There was a large chorus and an orchestra of twenty pieces.

Sousa's Concerts Features of Waning Season in Baltimore

BALTIMORE, April 16.—The musical activities of the past week show that the current season is rapidly waning. The week began with two brilliant concerts given at the Lyric by the inimitable Sousa and his excellent organization. There were the usual crowds at both performances and the work of the band as well as the assisting soloists was applauded loudly. Two interesting recitals were also heard during the week at Albaughs, these being given by Wilmot Goodwin, baritone, of New York; Lee Cronican, pianist, and Maurice Warner, violinist. The Arion Singing Society, Charles H. Bochau, conductor, gave its second concert of the season, which reflected much credit upon the director and his forces.

F. C. B.

MR. WILLIAM THORNER, who has been a successful teacher in Europe, where many of his pupils are prominent in the foremost opera houses, has opened studios at 2128 Broadway, New York. He already has a large class of promising pupils who are being prepared for grand opera. One of these has been engaged by Campanini for Chicago Opera Co. Mr. Campanini's interest in Mr. Thorner's excellent work is shown in the following letter:



CLARIDGE HOTEL,
New York City.
April 12, 1915.

Mr. William Thorner,
2128 Broadway,
New York City.

Dear Mr. Thorner:

Being fully acquainted with your good work as a singing teacher, I do not hesitate to state that I shall take personal interest in your pupils whom you may prepare for grand opera and give them an opportunity to make a début in my theatre at Parma, Italy. This will enable them to obtain experience, routine and practice before they can be accepted by the operatic institutions in the United States of America. Wishing you the best of success,

Yours very sincerely,
(Signed) CLEOFONTE CAMPANINI.

Among the artists who have endorsed Mr. Thorner and his method of teaching are Mme. Schumann-Heink, who writes:

"Mr. William Thorner, the best vocal teacher I ever met and whom I strongly recommend."

Adamo Didur, the great basso of the Metropolitan Opera House, whose daughter is studying with Mr. Thorner, writes:

"To Mr. Thorner, the great master of singing, with full confidence in his good work."

Others who have strongly endorsed Mr. Thorner are: Edouard de Reszke, Andrea de Segurola, George Hamlin, Marguerite Sylva.

Mr. Thorner's experience has led many prominent artists to coach with him. His thorough knowledge of English, French, German and Italian and the routine of operatic work qualify him for the above endorsements.

Pupils are now being taken for next season, also for a Summer session beginning in June.

Address: 2128 BROADWAY, NEW YORK
Telephone 1050 Columbus



FREMSTAD IN BEST FORM IN CLEVELAND

Appears as Chicago Orchestra Soloist—Akron Concert of Widespread Interest

CLEVELAND, April 17.—The tenth and last concert in the symphony course, under the management of Mrs. Felix Hughes, took place on Tuesday, completing the fourteenth season. Following the custom of previous years, it began and ended with a program by the Chicago Symphony Orchestra, under Director Stock. Olive Fremstad was Tuesday's soloist, and, in honor of this great Wagnerian soprano, the second half of the concert contained only Wagner numbers, selected from "Tristan und Isolde" and "Götterdämmerung." Mme. Fremstad was in splendid form.

A Mozart overture, a Chausson symphony, and Goldmark's "In Spring-time" made up the program's first half, which seemed scarcely of enough importance to lead either orchestra or audience to the heights of emotion required for Wagnerian tragedy. Mme. Fremstad's voice, though fresh and strong after her prolonged season of concerts, was at times placed at a disadvantage by the rather obstreperous brasses of the orchestra.

An Akron concert commanding much interest throughout northern Ohio was that of the choral section of the Tuesday Musical Club, the conductor of which is Albert Rees Davis, of Cleveland, well known as the brilliant leader of the Cleveland Singers's Club of 125 male voices. With the assistance of the Cincinnati Orchestra, the Akron Club presented Coleridge-Taylor's "Tale of Old Japan," set to the exquisite poem of Alfred Noyes. The soloists were Grace Henry, soprano, of Akron; Alice Shaw, contralto, and James MacMahon, bass, both of Cleveland, and Paul Althouse, of the Metropolitan Opera Company.

This fascinating choral work was given a sympathetic reading by Mr. Davis, whose control of orchestra and chorus was marked by authority, much feeling for shading and color, and that careful enunciation of the musical and poetic prose, which always distinguishes his work. The soloists were entirely satisfying in their difficult rôles, especially notable being the purity and resonance of Miss Henry's voice. Paul Althouse earned a tremendous success in the tenor solos. Mrs. Shaw and Mr. MacMahon, whose parts were less conspicuous, added much to the fine ensemble.

Dr. Kunwald directed the orchestra in a short and brilliant program preceding the choral work, consisting of the "Meistersinger" overture, the Smetana tone-poem, "The Moldau," and the second Liszt Rhapsody in its orchestral version, the latter given with immense verve and strenuously encored. Paul Althouse contributed tenor arias from Italian operas. The evening ended with a performance of the "Mignon" Overture.

Announcement has been made of six recitals to be given next season, under auspices of the Tuesday Club, by Fritz Kreisler, Evan Williams, Margarete Matzenauer, Ernest Schelling, Felice Lyne and José Mardones.

Alice Bradley.

MILWAUKEE CHORAL CONCERT

Lyric Club in Program of Part-Songs—Auditorium Orchestra Ends Season

MILWAUKEE, April 11.—The Lyric Glee Club, assisted by Albert Borroff, baritone, gave a delightful program of part-songs at the Pabst Theater Thursday evening, under the direction of Arthur Dunham, displaying characteristic zest, musical intelligence and spirit.

Mr. Borroff, by his ability to express the intimate message of such songs as "Lizzie Lindsay" and "Heart of Mine," captivated his hearers. He sang "Le Tambour Major" from "Le Caid," by Thomas, with winning effect and the audience liked his delivery of Bell's "Barrack Room Ballad" so well that an extra number was added.

Variety in shading, good attack and facility in taking rapid tempi, as in Otto's "Swallows Twitter," marked the more obviously admirable aspects of the singing of the chorus; and in such numbers as Gericke's "Chorus of Homage" and Saar's "Venetian Love Song" there were interpretations of high worth. Pearl Brice, violinist; Winogene Hewitt, pianist, and E. P. Owen, assisted.

The Auditorium Symphony Orchestra

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 25



Photo by Dover Street Studios

With many thanks for the kindness shown me by the New York press in this my first year in your happy land.

Johannes Sembach
1915.

Johannes Sembach, the eminent German tenor of the Metropolitan Opera House, who has during his first season established himself in high favor with the music-loving public.

closed its season Sunday afternoon with a benefit concert for the members. The last two concerts attracted 4,900 persons. Owing to the illness of Conductor Zeitz, Hugo Bach, first cellist and assistant conductor, directed. One of the most scholarly programs of the season was played. Wagner, Beethoven, Tschaikowsky, Weber and Liszt being represented. Mrs. Georgia Hall-Quick, pianist, and Mrs. Cora Brinkley Lochner were enthusiastically applauded as soloists. At the preceding concert Carolyn Cone gave a brilliant performance of Grieg's A Minor Concerto. J. E. M.

MINNIE TRACEY IN ALBANY

Soprano's Recital in Native City Wins Her Warm Praise

ALBANY, N. Y., April 15.—Minnie Tracey, the soprano, who is a native Albanian, but who has resided in Paris for many years, gave an enjoyable recital last night in Graduates' Hall, assisted by Mlle. Elena De Olloqui, pianist. The artist's technical skill, wide range, versatility and cultivation were shown in her interpretation of French, Swedish, Scandinavian and English songs, though she was at her best in her illustration of the French school. She opened the recital with the César Franck "Air De Ruth," followed by "Cœur Solitaire" by Moreau, both receiving due appreciation. In Martin's "Menuet Chanté" she demonstrated the Old French school of composers. Miss Tracey was especially good in her group made up of Scandinavian music. Her final number was Wagner's "Wiegenlied."

Mlle. de Olloqui was accompanist for Miss Tracey and gave two groups, including two Chopin études and the Twelfth Liszt Rhapsody. Her work showed a skillful delicacy that won much favor. W. A. H.

Opera in English During Summer at Palisades Park

A new opera company, known as the Avitabile-Martelli English Opera Company, has been formed, headed by Salvatore Avitabile as musical director, Vittorio Martelli as general manager, and Charles Alessi, assistant manager. The company has taken over the theater at Palisades Park, N. J., for a period of twelve weeks during the summer season of 1915. Standard operas will be produced in the English language.

BISPHAM AND KASNER IN MONTCLAIR CONCERT

Baritone and Violinist the Soloists in Orchestral Performance Conducted by Clarence Reynolds

MONTCLAIR, N. J., April 14.—All Montclair and his wife went to hear the concert in the Montclair Theater, given Tuesday night, in aid of the Woman's Guild of the First Congregational Church. The concert was under the able direction of Clarence Reynolds, who conducted an orchestra of forty-five musicians from the New York Philharmonic Orchestra. Assisting Mr. Reynolds were David Bispham, the eminent baritone, and Jacques Kasner, the young New York violinist.

In many respects the concert was one of the most notable of the many given in this city this season, and that is saying a good deal. The program opened with the overture to Mozart's "Magic Flute," and later the orchestra played two numbers from Debussy's "Petite Suite," "En Bateau" and "Cortège." The principal orchestral number, however, was Beethoven's Fifth Symphony. Conductor Reynolds displayed considerable temperament and technical knowledge of conducting.

The playing of Mr. Kasner gave so much pleasure that he was recalled six times after his masterly interpretation of Saint-Saëns's "Introduction and Rondo Capriccioso." He added as an encore Kreisler's "Tambourin Chinois," with piano accompaniment artistically played by his sister, Diana Kasner. Mr. Kasner's playing revealed a highly polished technique and a delightfully sweet tone.

This was Mr. Bispham's first appearance in Montclair and vociferous applause greeted him as he stepped upon the stage. His contributions were a group of four American songs, the aria, "Wo berg ich mich," from Weber's "Euryanthe," and a dramatic recitation, "King Robert of Sicily," which closed the program. The songs were "Killie-brankie," a humorous Scotch number by Wetzel; "Route Marchin'," an army song by George Chadwick Stock; Eugene Field's "Fate of the Flim-Flam," set to music by Arthur Bergh, and Walter Damrosch's dramatic "Danny Deever," to which he added as an encore Sydney Homer's "Banjo Song." All of these were delivered with stirring effect and wonderful eloquence of interpretation.

Mr. Bispham's reading of the "King Robert of Sicily" was dramatic and expressive, and Rosseter Cole's music in the orchestral accompaniment was well played. In his songs Mr. Bispham was ably accompanied by Woodruff Rogers. W. F. U.

RELIEF FUND BENEFIT

Popular Artists in Attractive Program at Hotel Plaza

The Assembly Benefit concert for the American Relief and Unemployment Fund at the Hotel Plaza, New York, on April 15, offered an interesting program in which Rudolf Ganz, Arthur Hartman, Mildred Dilling, Per Nielsen, Vera Poppe, Idele Patterson, and the Cosmopolitan Quartet formed the artistic attractions.

Rudolf Ganz played a group of his own compositions, "Marche Fantastique," "Pensive Spinner," Peasant Dance, and "In May"; also Debussy's A Minor Prelude. He responded to the insistent ovation with an encore, Liszt's "Liebestraum," No. 3. Arthur Hartmann played three of his own transcriptions of Corelli's Adagio and Allegro, MacDowell's "Cradle Song," and Debussy's "Minstrels" with his accustomed abandon and virtuosity. Messrs. Ganz and Hartmann played the first two movements of the César Franck Sonata. Miss Dilling played in a musicianly and brilliant manner a Bach-Saint-Saëns "Bourée," "Les Follets," Hasselmann, and a Pierné Impromptu, earning sincere and warm applause. An interesting artistic personality was introduced in the person of Per Nielsen, the Norwegian baritone. Among his offerings was a song by Rudolf Ganz, "Ich liebe dich," accompanied by the composer. The latter number won both interpreter and composer their full share of grateful acknowledgment. Vera Poppe displayed warmth of tone and fluent technic.

H. E.

Clarence Eddy Dedicates New Organ in Madison, Wis.

MADISON, WIS., April 15.—The noted American organist, Clarence Eddy, dedicated the new Austin organ in Christ Presbyterian Church on April 9. Mr. Eddy's recital was memorable in many senses. His program was an excellent specimen and its interpretation ideal. The new instrument found instant favor with the good-sized audience.

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New York, April 24, 1915

ETHICS OF MUSICAL JOURNALISM

For reasons which it is unnecessary to discuss at this time reputable musical journalism has had to bear the sins of those who regarded it purely as a commercial proposition and used methods which, it may be frankly admitted, were reprehensible.

Thus, a certain prejudice grew up, not alone among the profession, but among the music-loving public, that musical papers were more or less parasites, without much circulation, and certainly without the ability to be helpful or to give any adequate return for such support as was given them.

This prejudice was one of the most serious obstacles which the publishers and editors of MUSICAL AMERICA had to overcome from the very inception of their enterprise. Now, however, having long passed the experimental period, and having won a very large circulation and influence, they feel that they have, today, the right to claim that they have not only established the paper on a substantial and honorable basis, but that they have the further right to be excepted from the strictures and criticism which was certainly justified in the past, and may still, to some extent, be

justified to-day, with regard to certain other publications still in the field.

It may not be amiss to say that from the very start MUSICAL AMERICA has had only three sources of income—from the sale of copies, from the subscriptions, and from direct advertising in the columns of the paper itself. The paper has entered into no deals with managers; it has never accepted money from artists or musicians privately to further their interests. In fact, it has, on several occasions, as its readers know, or should know, rejected large contracts when they were accompanied with demands which its self-respect prevented it from accepting. It has, indeed, gone so far as to close the accounts of some distinguished personages in the musical world when these personages insisted that their patronage included the right to influence its criticism.

The paper can claim, to-day, as a justification for its existence, that it has won, in the broad sense, the good-will and the respect of the large army of professionals, as well as of music-lovers, and it can give no better proof of this than the subjoined letter from a prominent manager, which letter speaks for itself.

To the Editor of MUSICAL AMERICA:

In the present week's issue of MUSICAL AMERICA I notice in the Mephisto column a setting forth of your principles, evidently in answer to some ridiculous attack made, to the effect that your reading notices and news columns were closed to all but advertisers.

I have not the pleasure of knowing you personally, but the splendid treatment which has been accorded to me, and the artists I represent, by your publication impels me to tell you that you may, at any time you so desire, back your very able article up with facts, using the Barrère Ensemble as a case in point, for, although the organization is now five years old, it had never, up to October of this season, paid you a single cent for advertising, but had, nevertheless, received the courtesy of your columns all the way from a front cover page portrait of Mr. Barrère and feature articles (I can't remember how many, but you can look this up) to a fair and equitable notice after each of its concerts.

Without merit even you could not have put the Barrère Ensemble on the map; but with merit you have done so much to put it there that both Mr. Barrère and I are grateful, and we want you to know it.

Most truly yours,

CATHERINE BAMMAN.

New York, April 6, 1915.

The above letter is typical of many similar ones which have been received in the course of time. It explicitly illustrates the policies under which this paper is conducted.

There is, at the same time, a very serious other side to the question. Different from almost every other line of business, the periodical, to-day, is the only thing which is sold to the reader and subscriber at a small fraction of its actual cost. The difference between what it receives, in this regard, and the actual cost, has to be met by the advertiser, who is also called upon to furnish a profit.

This has brought about a situation which is a problem even to the most influential and independent dailies and weeklies, namely, how to meet the ever increasing pressure by the advertiser upon the editorial and news departments in order to secure, in addition to the publication of his announcements, favorable notice in one way or another.

This problem is so grave that only those who are directly concerned in publishing papers can estimate the difficulties that accompany it.

The advertiser, to-day, feeling his importance to the very life of a paper, is coming, more and more, to make demands which are impossible to meet with any due regard to the interest of the reader and to the natural desire on the part of honorable and independent publishers and editors not to print anything which may be of a misleading or dishonest character.

It may be curious, but it is true, that with many advertisers the idea that a non-advertiser should not receive consideration in the columns of a paper is just as strong as is the idea that they themselves should receive favorable notice, under all circumstances.

So far as MUSICAL AMERICA is concerned, it endeavors, as far as it is humanly possible, to disassociate its editorial and business departments. It endeavors to be just to all, whether they advertise or not, and it also endeavors to resist all unjust demands. Its policy and its principle are to give the musical world, to the best of its ability, not only matters of interest, but the musical news of the day, uncolored, without fear or favor and with such fair criticism and comment as may be proper.

John C. Freund

PERSONALITIES



Current Musical News for Artists on Tour

Artists who are away from their home-cities on tours are glad when they encounter the latest issue of MUSICAL AMERICA, a perusal of which will keep them posted on the developments in the musical world at large. In the above snapshot Amy E. Ellerman, the contralto, and Earle W. Tuckerman, the baritone, are seen engrossed in MUSICAL AMERICA at Watertown, N. Y., where they gave a successful concert recently.

Howland—Legrand Howland, the composer, arrived in New York on April 14 on the French liner *Rochambeau* from Havre.

Ganz—Rudolph Ganz, the Swiss pianist, will close his tour on May 6 and remain in America all Summer. He has filled seventy concert dates, an unusual record for a pianist this season.

Gogorza—Emilio de Gogorza and his wife, Emma Eames, are to spend the Summer in California, and already are booked for a California concert tour in 1916, with two recitals promised to Los Angeles.

McCormack—As announced in MUSICAL AMERICA last week, John McCormack is to fill a brief engagement with the Chicago Opera Company next Winter. His manager, Charles L. Wagner, announces that the tenor will sing in "La Bohème," "Don Giovanni" and "Il Barbiere di Siviglia."

Herbert—A dispatch from Detroit says that Clifford B. Herbert, son of the composer, Victor Herbert, has accepted a position as mechanic in the local plant of the Ford Motor Company. He is employed in the machine shop, and, in addition, is teaching mathematics to a class of twenty-four men two nights a week.

Kreisler—Fritz Kreisler has written a book of his experiences as an Austrian lieutenant in the present war up to the time when he was wounded in a hand-to-hand encounter before Lemberg. He calls the book "Four Weeks in the Trenches," and his publishers, the Houghton Mifflin Co., describe it in their announcements as "a story of hardship and heroism as graphic as it is thrilling."

Zimbalist—Efrem Zimbalist, the Russian violinist and husband of Mme. Alma Gluck, has bought the five-story American dwelling at No. 313 West 100th street, New York. The house will be altered for its new owner, who plans a rear extension to be used as a studio. Mr. Zimbalist's action in buying a New York home is in line with that of other European artists who have lately announced the intention of settling in the United States.

Cheatham—During her recent tour through the Southwest Kitty Cheatham, who gave her unique recitals in many of the principal cities, was signally honored by Governor James E. Ferguson of Texas, who gave a reception in her honor and who insisted that the *disease* make her headquarters in the executive mansion while she remained in Austin. Miss Cheatham was brought to Austin through the efforts of Prof. John Lomax, an authority on folk-lore. She gave an address on this subject before the students of the University of Texas.

Powell—John Powell, the American pianist, tells of a remarkable tribute he once received in London from Henry James, the American author, who heard him play at the home of Mrs. John Richard Green, widow of the historian. James was annoyed by the emptiness of the flattery lavished upon the young pianist by some of the ladies present, so he very impressively took the center of the stage himself. "When you came out on the stage," he said to Powell, "I thought to myself: 'This is a very commonplace looking person, and far too young, besides, to be able to produce the results which Mrs. Green has promised.' You sat down at the piano and began to play. I thought to myself: 'I have often heard pianists play every bit as well as this.' And then, suddenly, the piano disappeared—there was no piano there. And then the audience disappeared; I was alone with you. And then you disappeared. There was no John Powell there, but a mighty wind filled the whole place and played upon my soul."

POINT and COUNTERPOINT

NASMUCH as the clergy have approved of Billy Sunday's use of slang on the ground that it puts the "punch" into his discourses, it is suggested by *Puck* that he might do the same for some of the familiar hymns, which would sound thus in the Sunday version:

"Abide with Muh."
"Onward, Sawdust Trailers."
"Come, Ye Disconsolate Ginks."
"Get Hep, My Soul."
"My Days Are Beating It Swiftly By."

In the same journal the cartoonist Goldberg shows that it is not necessary to let business interfere with one's enjoyment of the "movies." In connection with this he shows a lad gazing at a picture thrown above the piano on which he is practising, Goldberg's comment being:

"An arrangement of this kind will keep Willie at the piano his full hour every day."

Why not have Willie improvise music to fit the various pictures? Thus, perchance, he may become a pianist in a "movie" show—or a composer of symphonic poems.

Behold a quip from *Judge*:
Johnny—"What is an expert, Pa?"
Pa—"A fellow who tells others how to do the things he can't do himself."

Move that "music critic" be substituted for "expert."

Naturally it was a green composer that made "Iris" in the announcement of next week's opera into "Irish," says the New York *Evening Sun*. Turning opera into English, however, is more than a matter of H's; that is not an aspirate but an aspiration.

Teacher to Pupil—"Have you heard many celebrated singers?"
Pupil—"Oh, yes. I heard Tetrazzini."

Teacher—"In 'Lucia'?"
Pupil—"No, in Rochester."—F. A. M. Echo.

"Mme. Screecher is in lovely voice tonight. Her rendition of that Brahms lullaby was very effective, don't you think?"
"Well, it made me tired, all right."

The visitor claimed to be a good pianist with unusual ability in reading music at sight. Seeing a sheet of music on the piano rack, she sat down and began playing, pounding the keys with little regard for correctness or time.

Observing the small daughter of the household watching her earnestly, the would-be admired player pressed harder on the loud pedal, lifted her hands higher, and ended with a flourish.

Whirling around on the stool, she bestowed a patronizing smile upon the child, who looked up and naïvely re-

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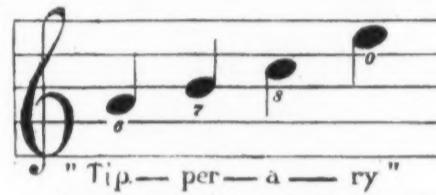
marked, "I can't play that either."—*Woman's Home Companion*.

Algernon St. John-Brenon confesses in the New York *Telegraph* that he lately visited that part of the Metropolitan Opera building devoted to the studios of private teachers. He relates:

Dozens of pupils or victims were singing all at the same time. It was a dissemination of discordant chaos. One man's singing resembled the sounds that might be made by a hyena dying of tonsilitis and laughing ironically at himself because of the length of the process. It was subsequently discovered that the creator of these noises was expected to displace M. Caruso.

Our telephone centrals will have to possess an ear for music if we are to adopt the suggestion of the following in the *New York American*:

Some ingenious scientist has suggested that the easiest way to remember telephone numbers is to whistle them, or hum them. Suppose that the ten numerals used in phone calls represent an octave and a third in music, from C Natural to E Natural (leaving



ing out sharps and flats). Then such an awkward number to remember as 1358, for example, would be the regular arpeggio.

The tune to the word "Tipperary" in the song "It's a Long Way to Tipperary" would be the number 6780. In the same way the tune to which you sing the words "Red, white and blue" in the song of that name, would be number 2543.

If this is adopted, we'll hear querulous ones complaining: "Central, you gave me 'Goodbye, Forever' when I asked for 'Oh, Promise Me.'"

Recitalist's Wife—Did the audience applaud?
Recitalist—Applause! They made just as much noise as a rubber heel in a feather bed.

PROGRAM OF MARION BAUER'S SONGS GIVEN

Ninth Concert in American Composers' Series at Wanamaker Auditorium
—The Songs Well Interpreted

Recognizing her as one of the most gifted of the younger American composers, an audience of good proportions gathered on Wednesday afternoon, March 14, for a program of the compositions of Marion Bauer at the Wanamaker Auditorium, New York. This was the ninth in the series of American composers' programs which has been offered the public this season by Alexander Russell, concert director of the Auditorium. As interpreters of her music Miss Bauer had Mrs. May Dearborn-Schwab, soprano; Mary Jordan, contralto, and Paul Petri, tenor. Jacques Kasner, the gifted violinist, was to have performed her tone picture, "Up the Ocklawaha," but was unable to do so owing to the sudden death of his father the day before.

Miss Bauer's songs are varied in style and content, some of them, in fact the greater number, being in modern French idiom, while others are built on Germanic lines. Just in which she is happier it is difficult to decide, as there are noteworthy examples of each. Mrs. Dearborn-Schwab won particular favor in "Were I a Bird," "A Little Lane," "The Linnet," which she was obliged to repeat, and "Star Trysts." Interesting was "Mélancolie," to a French poem by Camille Mauclair, and "Oriental," to an Edwin Arnold poem. There was much admiration expressed for the spontaneous "Only of Thee and Me," one of Miss Bauer's biggest songs, and "Light,"

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DAYTON CONCERT SERIES HAS BRILLIANT FINALE

Chicago Orchestra Offers Splendid Program under Auspices of Civic Music League

DAYTON, O., April 13.—The magnificent series of concerts offered by the Civic Music League came to a close last night when the Chicago Symphony Orchestra, under the direction of Frederick Stock offered a splendid program with a large audience in attendance and much enthusiasm. The program included the Overture to "The Flying Dutchman" and the "Pastoral" Symphony of Beethoven.

The soloist was Enrico Tramonti, harpist of the orchestra, whose beautiful playing won him an ovation. He was obliged to add several encores.

Following the concert the directors of the Civic Music League gave a supper at the Dayton Club, at which the special guests of honor were Frederick Stock and the manager of the orchestra, Frederick Wessels. Several short addresses were made, among them being one by Mr. Stock on what Chicago is doing for the music loving poor of Chicago.

The season just closed was a pronounced success.

SCHERZO.

Pianist and Tenor in Recital at Fox-Buonamici School

BOSTON, April 17.—Alice McDowell, pianist, and George Boynton, tenor, gave a joint recital on Tuesday evening in Wesleyan Hall, at the Fox-Buonamici School of Pianoforte Playing, of which Miss McDowell is a faculty member. Her portion of the program consisted of numbers by Mozart, Scarlatti, Chopin, Schumann, Mendelssohn, Saint-Saëns, Cyril Scott and Stcherbatoff. In this widely varied selection Miss McDowell proved to be an accomplished interpreter, playing each number with complete understanding. Mr. Boynton, the tenor from the Arthur J. Hubbard vocal studios, this city, was accompanied by Mary Shaw Swain. He sang the "Spirto Gentil" aria from "La Favorita" by Donizetti and a group of English songs. These he delivered in good taste. His voice is a resonant organ of pleasing quality and is intelligently handled.

W. H. L.

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ENDS PHILADELPHIA ORCHESTRA SEASON

Tschaikowsky Program the Last of Subscription Series—"Pop" Concerts to Follow

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, April 19, 1915.

THE Philadelphia Orchestra closed its fifteenth season, and the third under the direction of Leopold Stokowski, at the twenty-fifth pair of concerts in the Academy of Music last Friday afternoon and Saturday evening. The program was made up of Tschaikowsky works—a departure from the rule of former seasons, when it has been customary to present a "request" program at the closing concerts. This would seem to be a wise change, since there is sure to be some dissatisfaction with the make-up of a requested program on the part of disappointed patrons, and pretty much the same numbers are chosen year after year. At any rate, the symphony almost invariably has been the Tschaikowsky "Pathétique," and, as this composition was placed at the head of last week's list, the majority of patrons of the orchestra were given what they would have voted for, without the trouble of marking the ballots. The other numbers were the "Nutcracker Suite" and the Overture Solennelle ("1812").

This program found the orchestra in its best form. It was superbly played throughout and received with great enthusiasm, there being a veritable ovation for leader and musicians after the symphony at both concerts, while the demonstration of cordiality and appreciation, both Friday afternoon and Saturday evening, was an emphatic expression of the admiration and esteem which local music lovers have for Mr. Stokowski and for the members of the orchestra. The "Pathétique" was played with a full realization of its sympathetic appeal, yet without the super-sentimentalism that frequently is read into it. Without slighting the poetic side, Mr. Stokowski put life and vigor into the work. The ballet music was delightfully played, with a picturesque realization of its varying dance rhythms, and the great "1812" Overture was given an interpretation which disclosed the power and tonal beauty of the orchestra, and provided an impressive climax to the program and to the season.

While these concerts closed the regular season of the organization, the orchestra will be heard in a series of "pop" concerts, at the Academy of Music, for two weeks beginning May 3. Only popular music of the better class will be offered, and there will be soloists on each program. On the opening night, with Mr. Stokowski as conductor, the soloists will be Mildred Faas, soprano, who is well known to Philadelphia music lovers,

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and Wassily Besekirsky, the Russian violinist. Special programs are being prepared for the different concerts, and evenings will be allotted to the University of Pennsylvania, the Navy, the Orpheus Club, and others, with a Wagner night, a dance night, an opera night, and an evening of Victor Herbert's music. In addition to Mr. Stokowski, the conductors will be Thaddeus Rich and C. Stanley Mackey, both members of the orchestra.

The Philadelphia Orchestra Association has already completed some of its plans for next season, which will consist of twenty-five Friday afternoon and Saturday evening concerts. Mr. Stokowski during the Summer, as is his custom, will prepare in advance all of the programs for the season. Among the soloists already engaged are Marcella Sembrich, Alma Gluck, Julia Culp, Sophie Braslau, Henri Scott, John McCormack, Nicholas Douty, Josef Hofmann, Moriz Rosenthal, Ossip Gabrilowitsch, Leopold Godowsky, Ernest Schelling, Percy Grainger, Harold Bauer, Kathleen Parlow, Carl Flesch, Mischa Elman and Pablo Casals. A special feature of the season will be the first performance in America of Gustav Mahler's Eighth Symphony, with eight soloists, a chorus of 1,000 voices and an orchestra of 150 musicians.

ARTHUR L. TUBBS.

NEW YORK PREMIÈRE OF, HARRIET WARE'S 'UNDINE'

Tribute to Composer After Cantata Is Sung by Lucy Gates, Mr. Wells and Rubinstein Semi-Chorus

Harriet Ware's "lyric tone poem," "Undine," had its first performance in New York on April 17, when the Rubinstein Club made this new work the feature of its musicale at the Waldorf-Astoria. At the close the entire audience rose as a tribute to Miss Ware. One of the hearers was Mrs. Edwin Markham, wife of the distinguished author of the text of the cantata. The success of the cantata was unmistakable.

Miss Ware's melodious work had the most advantageous sort of hearing in the matter of solo interpreters, for the title rôle was sung brilliantly and charmingly by Lucy Gates (her third appearance before the club this season), and the tenor part was entrusted, with the happiest of results, to John Barnes Wells, who has introduced so much of Miss Ware's music. The choral parts were sung by twenty-two members of the club chorus, all of whom are pupils of Mrs. Henry Smock Boice. Miss Ware presided at the piano, with Louis Kroll playing a second piano and Bidkar Leete at the organ.

Miss Gates, who made an attractive picture as the *Water Nymph*, delivered her music with thrilling effect, once she had concluded a rather ungrateful passage near the start of the work. She also infused a wealth of feeling into her interpretation, and showed herself fully able to meet the exacting demands upon the upper register. Mr. Wells sang his aria so stirringly as to make it stand out as perhaps the most effective portion of the cantata. The semi-chorus sang with good results, which would doubtless have been intensified had there been a conductor to direct the allied performers.

Preceding the cantata there was a brief miscellaneous program, in which Mr. Wells revealed anew his artistry. Florence Austin won much applause with her Vieuxtemps "Ballade et Polonaise," accompanied by Edna Rothwell. Jeanne Woolford displayed a contralto of considerable freshness and opulence, handled with taste and freedom in three songs, the Rummell "Ecstasy" being demanded.

K. S. C.

Hans Morgenstern, Music Director, Sued by Wife

Mrs. Estelle Morgenstern, formerly a member of the Metropolitan Opera Company, appeared in the New York Supreme Court on April 15 seeking a separation from her second husband,

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Hans Morgenstern, assistant musical director at the Metropolitan. Mrs. Morgenstern is now on the stage under the name of Estelle Sherman. Morgenstern is believed to be fighting for Austria at the front, or a prisoner in some detention camp. The testimony showed that Morgenstern and his wife had quarreled just before the former's departure for Europe last January.

DEDICATIONS TO DR. CARL

French and English Composers Write Works for Noted Organist

William C. Carl will play a recital, upon invitation of the city council of Buffalo, on Sunday afternoon, April 25, on the Pan-American organ. This will be Dr. Carl's twenty-second engagement to play the exposition organ, now the property of the city.

Dr. Carl has been engaged as solo organist for the centennial celebration of Allegheny College in June, and will play two recitals.

Louis Vierne, the noted organist of Notre Dame Cathedral, Paris, has completed his fourth symphony for organ and dedicated it to Dr. Carl. Mr. Vierne will probably visit this country soon.

Albert Renaud, the organist-composer of Paris, has written a "Suite Archaique" for Dr. Carl, which will soon be produced. Jules Harrison of London has dedicated a Nocturne to the American organist, and C. Edgar Ford, the English composer, a Caprice and Humoresque.

Dr. Carl has returned from his Easter holiday in Atlantic City, and will be kept busy with engagements in the East until the last of June.

Marie Stilwell, contralto, who has been engaged as soloist for one of the leading churches in Brooklyn, will appear the last of this month in concerts in Newburgh, Poughkeepsie and other New York State cities.

TO SING IN CHICAGO'S PREMIÈRE OF "ELEKTRA"

Frances Rose Will Be Heard in Rôle of "Chrysanthemis," Which She Created Abroad

Among Cleofonte Campanini's engagements for his next Chicago opera season is that of Mme. Frances Rose, the noted American soprano. Mme. Rose returned to this country last year after a number of years' success in opera abroad and remained here as a result of the European war. Her only concert appearance this season was made with the New York Philharmonic Orchestra under Josef Stransky, at Carnegie Hall, where she sang the "Ah! Perfido" aria of Beethoven and a group of songs.

Mme. Rose has been engaged by Mr. Campanini to appear in the production he will make of Strauss's "Elektra," when she will create for Chicago the rôle of *Chrysanthemis*, which she sang in the Berlin and London premières of this work. She is also to sing *Venus* in "Tannhäuser."

The Zoellners Give Concert in Boulder, Colorado

BOULDER, CO., April 15.—The Zoellner String Quartet played before the Friday Musical Club of this city and scored an instantaneous success. The Friday Club Chorus, Hattie L. Sims, director, assisted the quartet. The Zoellners' part of the program comprised Beethoven's Op. 18, No. 2; two movements from a quartet by Ippolito-Ivanoff; the *andante* from Tschaikowsky's Op. 11, and part of Glazounow's Suite, Op. 35. Extreme refinement and warmth characterized their playing. Amandus Zoellner provided a violin solo by Tschaikowsky. The quartet was recalled a number of times. This concert marked the approaching close of an exceedingly successful year for the Friday Club.

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Thursday Morning Club Alert in Engaging Strongest Attractions

ZANESVILLE, O., March 25.—The Thursday Morning Music Club of this city closed contracts here to-day by the terms of which this city is assured of four stellar musical attractions for the season of 1915-1916.

The organizations and artists engaged include the Cincinnati Symphony Orchestra, Francis Macmillen, the celebrated violinist; Felice Lyne, the prima donna soprano of Hammerstein's London Opera and the Boston Opera Company, and Christine Miller, the famous contralto.

The Winter of 1915-1916 will mark the club's most pretentious season since its organization a number of years ago. It had its inception among not more than a dozen musical enthusiasts, but, in five years of the able leadership of Mrs. F. T. Koska the club grew until it now has an active membership of forty and an associate membership of more than one hundred.

Recently Mrs. Koska, because of continued ill health, retired from the active direction of the club, giving way to Mrs. Louise Phister, an accomplished pianist. As a mark of the esteem in which they hold her the club on her retirement from the active presidency, immediately elected Mrs. Koska honorary president.

SPOKANE SOCIETY'S CONCERT

Resident Musicians Unite Talents in Miscellaneous Program

SPOKANE, WASH., April 10.—The Spokane Musical Art Society gave the second of its annual Lenten concerts on Sunday afternoon, March 28, at the North Central High School Auditorium. There was a good attendance. The principal attraction was a trio for two violins and piano of Sinding played by George Buckley, Eunice Kreck and Edgar C. Sherwood with abundance of verve and ample technique. Next in point of merit came Luther B. Merchant's singing of "Komm Wir Wandeln" by Cornelius and "Across the Hills" by Morse-Rummel, which were invested with poetry. Sam Lamberson's accompaniments were an artistic treat. "Music in the Home" was the subject of Mrs. Robert Glen's address.

Mrs. Myra Arlen Wilcox delighted her hearers by singing expressively Grieg's "First Primrose" and Schubert's "Mädchen's Klage," while Thyrza Burch made a favorable impression with her playing of Mendelssohn's "Boat Song" and Arensky's "Basso Ostinato." The Brahms Rhapsodie in G Minor came in for an impetuous reading by Edward W.



Mrs. F. T. Koska (above), Honorary President, and Mrs. Louise Phister, President, Thursday Morning Music Club of Zanesville, Ohio

Tillson, who was even more successful with the rippling "If I Were a Bird," by Henselt.

The program came to a fitting conclusion with Schumann's "Nachtstück," given with poetry and color by Percy I. Street and a Valse by Moszkowski, bristling with technique. M. S.

George Warren Reardon's Concert Engagements

An unusual number of concerts has occupied George Warren Reardon, the New York baritone, during the last month. On March 24, he sang for the Eclectic Club at the Waldorf-Astoria, New York; on April 11 and 14, at the Hotel Astor, before the National Trades Association; on April 15, he was well received in songs by Secchi, Strauss,

Buck, Löhr, Bizet and Morgan at Chickering Hall, New York, while, on April 20, he sang for the Park Hill Country Club of Yonkers and, on the 21st, at Ridgefield, Conn., the latter a return engagement. He gave a recital at the "Friend's Academy" at Locust Valley, on April 22. Mr. Reardon will present his choral club of one hundred voices in program at Oyster Bay, L. I., on May 3, when the soloist will be his wife, Mildred Graham, soprano. On June 28 he goes to Ocean Grove, N. J., for nine weeks with the popular Criterion Male Quartet, returning the early part of September for a tour of the South.

SINGS FOR THE BLIND

President's Daughter in Artistic Performance in Washington

WASHINGTON, D. C., April 12.—Again Margaret Woodrow Wilson, daughter of the President, demonstrated her generosity and vocal abilities before a large assembly of the blind and a number of invited guests in the Congressional Library. Miss Wilson's voice is sympathetic and she employs it artistically. She was particularly pleasing in "Leezie Lindsay," "Old Scotch," "My Lovely Celia," "Old English," and "Year's at the Spring, Beach." Her other contributions were "Gieb mir dein Herz," Hermann; "Ein Schwan" and "Mit einer Wasserlillie," Grieg, and "Die Mainacht," Brahms.

Several violin numbers were played by Carmen Fabrizio, who also accompanied Miss Wilson in the Schubert "Ava Maria" most effectively. Piano numbers were offered by Marion David. George Wilson made a very sympathetic accompanist.

The entire program ranks as the most thoroughly artistic and highly appreciated of the series, reflecting much credit upon Gertrude T. Rider, who has charge of these musical evenings.

W. H.

Violinist Hartmann Heard as Composer and Pianist

Music played a prominent part in the "Soirée Dramatique" given at Carnegie Chamber Music Hall, New York, on April 14, by Paul Leyssac, of the Théâtre du Vaudeville, Paris. An interesting feature was the appearance of the popular violinist, Arthur Hartmann, as composer and pianist. Mr. Leyssac delivered the poem, "Barbara," by Alexander Smith, to the effective musical setting of Mr. Hartmann with the latter at the piano. Helen Jeffrey, the young violinist, pleased her hearers exceedingly with several solos. Walter Höberg was the accompanist.

Faculty Concerts at Braun School Please Pottsville Music Lovers

POTTSVILLE, PA., April 12.—At the recent faculty concerts given at the Braun School of Music special interest was manifested in the playing of Gurney Mattox, the juvenile violinist. Bertrand Austin, cellist, and Robert Braun, the school's director, played Grieg's 'Cello Sonata in fine style. Dorothy J. Baseler, harpist, who is a general favorite here, scored effectively and Miriam Baker Hompe, who is at the head of the vocal department, also made a decided impression. The audiences were exceedingly large at both concerts.

Nina Dimitrieff, the Russian soprano, was the principal soloist at the concert given in the Hotel Vanderbilt on April 11. The assisting artists were Mary Wall, harpist, and Viscomte H. de Martini, violinist.

TEN-CENT CONCERTS IN LOUISVILLE SUCCESSFUL

Woman's Club Contemplates Making Series an Annual Event—Only Best of Music Presented

LOUISVILLE, April 15.—A series of concerts organized by the Music Committee of the Womans' Club, and given at that place at an admission price of ten cents, has proved so popular with music lovers of all grades, that an annual series of a similar character is contemplated. The best talent in the community has appeared, and many of the important singing societies have furnished entire entertainments. In no case has the music presented been of an inferior or so-called "popular" type, but has embraced the best in classic and contemporary composition.

The third of these concerts was given last Thursday evening at the Woman's Club by the Monday Music Club and was participated in by Mrs. Ella Tilford Ellis, contralto; Susan Cristoph, soprano; Mrs. Cornelius Grant Prather, violinist; Florence Breyfogle, pianist, and Florence Blackman, accompanist. These artists presented the compositions of Grieg, Schumann, Chopin, Tschaikowski, Puccini, Handel, MacDowell, dell' Acqua, Nutting, Haydn, Wood, Sibella, Cyril Scott, Gertrude Ross, James Rogers, Morris Class, Fabian Rehfeld, Branscombe, Kreisler and Ward-Stephens.

At the regular meeting of the Monday Musical Club last week the artists were Susan Cristoph, soprano; Mrs. Stuart Cecil, contralto; Mrs. Katherine Whipple Dobbs, dramatic reader; Douglas Webb, baritone, and Josephine McGill, pianist.

The usual large audience turned out on Friday evening to see the performance of Anna Pavlova and her troupe of Russian dancers at Macauley's Theater. The program included "Amarilla," "Flora's Awakening," "Die Puppen-Fee" and "Walpurgis Night." H. P.

Lieutenant William H. Santelmann has rounded out twenty-five years of service with the Marine Band, the oldest military band in the United States.

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—Photo Mishkin.

PAINE'S "OEDIPUS" PRELUDE REVIVED

A Boston Performance Reminiscent of Pioneer Days in American Composition

BOSTON, April 17.—The Prelude of Prof. John K. Paine's incidental music for Sophocles's "Oedipus Tyrannus" was interestingly revived at a concert given in Jordan Hall last evening. The original performance, still well remembered by Harvard men and others, was given in Sanders Theater, Cambridge, May 17, 1881, with George Riddle appearing as Oedipus and the late Curtis Guild, afterwards Governor of Massachusetts and Ambassador to Russia, as Teiresias. The Prelude of the piece at that time made an immense impression.

The recent revival was appropriately

made by George W. Chadwick, director of the New England Conservatory, who as a young musician, just returned from Europe, had been asked to train the chorus and direct the orchestra during the performances which were given in several cities. This music, which in its revival was attentively listened to by a very large audience, stands near the beginning of serious musical composition in America. Of it John S. Dwight wrote in his *Journal of Music* shortly after the initial performance: "We really do not think it rash to express our feeling that in it we have witnessed the most complete and thoroughly artistic presentation of a work of pure high art that this part of the world has ever yet achieved out of its own resources."

Two other American works presented at this concert were the "Cortège for Organ and Orchestra," by Henry M. Dunham, of the Conservatory faculty, and Mr. Chadwick's "Aghadoe," a ballad for soprano and orchestra, with Dorothy Cook as soloist. The program for the rest consisted of Grieg's Two Melodies, for strings, and the Beethoven "Eroica" Symphony.

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OBERHOFFER FORCES BEGIN LONG TOUR

Orchestra Performs in "Ruth"
before Leaving Its Home
City

MINNEAPOLIS, MINN., April 16.—The Minneapolis Philharmonic Club, assisted by the "spring tour force" of the Minneapolis Symphony Orchestra, with capable soloists, under the baton of Emil Oberhoffer, gave a production of George Schumann's oratorio "Ruth" on Sunday afternoon which aroused much commendatory comment for all concerned. The chorus of 200 voices had been excellently prepared by the club's technical director, J. Austin Williams. Mme. Marie Sundelin, soprano, sang the title part with due appreciation of its vocal requirements, lending a very beautiful and well-placed voice to artistic expression. Alma Beck, contralto, sang with reliable assurance the part of Naomi. Marion Green sang Boaz. The orchestra was sensitively responsive to Mr. Oberhoffer.

The orchestra left after the performance for Fargo, N. D., where it filled its first engagement of the eight weeks' Spring tour scheduled and personally conducted by Wendell Heighton. It is said that this is the longest tour arranged by any orchestral manager for this Spring. Fifty-three cities in twelve States will be visited, forty cities for return engagements.

The soloists for the tour are Marie Sundelin, soprano; Alma Beck, contralto; Marion Green, bass; Albert Lindquist, tenor; Richard Czerwonky, violin; Cornelius van Vliet, cello; Henry J. Williams, harp.

The Apollo Club, H. S. Woodruff, conductor, closed its twentieth season in the Auditorium Tuesday evening. Margaret Keyes was the soloist. Dr. Rhys-Herbert assisted at the piano, Oscar Grosskopf at the organ.

This chorus of nearly 100 male voices does particularly well in patriotic and other songs of rollicking and military character. An arrangement by Rhys-Herbert of "Hail Columbia," Hammond's "The Liberty Bell," Parry's "Huntsmen's Chorus" emphasized this. Both the lighter and more serious veins were also represented. Margaret Keyes was especially at home in a group of Brahms and Strauss and in an English-Irish-American group.

The Orchestral Art Society, William MacPhail, director, gave the second concert of its third season on Thursday evening. The program was the most pretentious yet offered by this excellent organization. Schubert's "Heroic March," Volkmann's "Serenade No. 1," Andre's "Introduction and Waltz" and Meyerbeer's "Coronation March" were the well played orchestral offerings. Edward Fowler, violinist, played the first movement of the Beethoven D Major Concerto. Mylius Wilcox, violinist, played the canzonetta by d'Ambrogio, Massenet's "Meditation" from "Thaïs," and Drdla's Serenade. Geare Chadbourne was the assisting vocalist, appearing in various songs. In Temple's "On the Adrian Sea" there was a violin obbligato by Richardson Phelps.

The annual "frolic" by the Thursday Musical Club took place in the Shubert Theater Wednesday afternoon before a large audience. The proceeds were turned over to the Settlement Music School. The following humorous program was presented:

"Symphony in B Sharp, after Beethoven," Mrs. Jennie T. Sedgwick, chairman of committee; "Musical Depreciation," Mrs. Agnes Feybuzer, chairman; "Coffee Cantata," Elois Sheyark; "Opera as it will be in English," Ednah Hall, chairman; "Popular Music Hath Charms," Martha Cook, chairman; "Appollinaris Club," Mrs. Wilfred Bland, chairman; "Spooks from Shadowville," Mrs. Dwight E. Morron, chairman; "Convention of Papas," Mrs. N. C. Ballie, chairman; "Spoken Songs" by Jamist von Bisenstein; Caryl B. Storrs in burlesque personation of Marie Gjertsen-Fischer; James A. Bliss in burlesque personation of Bertha Marion; Carlo Fischer in burlesque personation of Elsa Ruegger; "Carmen," Act II, in costume, Dr. Edward Kraus; Mrs. Fannie Podlasky; "Porcelain Fantasie," Dorothy Mitchel, Audrey Walton.

Ruth Anderson had charge of the orchestra. Mrs. C. T. Babcock was stage directress. Mrs. Carlo Fischer was general chairman.

F. L. C. B.

Helen Ware in Denver Recital

DENVER, April 3.—Helen Ware, that charming violinist, whose searching tone and personal grace combine to win the hearts of her auditors, appeared at the Broadway Theater in a Good Friday matinée. Church observance in this notoriously pious city was so general that only a few alert music lovers greeted Miss Ware, but to these she gave of her best, and her reception was most cordial. Larry Whipp, of this city, played facile and discreet accompaniments.

J. C. W.

The London *Daily Telegraph* says that in Haydn's Violoncello Concerto no one in recent years "has approached Mme. Suggia, save only Casals." Mme. Suggia is Mr. Casals's first wife.

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WINS FAVOR AS DAMROSCH SOLOIST

Margaret Jamieson, Pianist,
Appears with New York
Symphony in Norwich

NORWICH, CONN., April 8.—The New York Symphony Orchestra, Walter Damrosch, conductor, gave a concert before a large audience at Slater Hall Monday evening. The program was well chosen to suit popular taste, consisting of Weber's "Oberon" Overture, Wagner's Prelude to "Lohengrin," Goldmark's Scherzo, Op. 45, Haydn's Symphony in G, "Militaire," Beethoven's Polonaise and a Mendelssohn Allegretto from one of the string quartets.

The soloist was Margaret Jamieson, of New York, a youthful pianist, who played Saint-Saëns's Concerto in G Minor. Her performance disclosed technical, tonal and interpretative virtues in marked abundance. She surprised her hearers by the imaginative eloquence and beauty of her playing, and received an ovation in which Mr. Damrosch's compliments were joined. Miss Jamieson studied at the Oberlin, Ohio, Conservatory of Music and, for the last two years, with Sigismond Stojowski in New York.

Miss Jamieson is a niece of Archibald Mitchell, a prominent resident of Norwich, who for a number of years has been instrumental in increasing the musical prestige of the city. Through his active interest music lovers in Norwich and vicinity have had the pleasure of hearing Ysaye, Hofmann, Marteau,



Margaret Jamieson, Pianist, Who Exhibited Unusual Talent as Soloist with New York Symphony Orchestra, in Norwich, Conn.

Bonci, Alma Gluck, Schumann-Heink, Gabrilowitsch, Carreño and other well known artists of the concert stage, as well as the Kneisel and Flonzaley Quartets, Margulies Trio, Philadelphia Orchestra and other musical organizations of note.

in New York, was much admired, the *Andante Cantabile* being especially beautiful. The entire work is praiseworthy and the Tollefsons gave it a reading that was quite in the spirit of its out-of-doors themes and its free and live inspiration. There was much applause for the performers at the close. A. S.

GADSKI SINGS IN OMAHA

Soprano at Her Brilliant Best—Ten-Year-Old Pianist Heard

OMAHA, April 7.—A scene of unusual brilliance was the recital last evening of Mme. Johanna Gadski in the ball room of the Hotel Fontenelle, under the management of Evelyn Hopper. The artist was in wonderfully fine voice and bewitched a large audience with her singing of German *Lieder*, songs in English and Wagner arias. Thoroughly artistic as is every musical utterance of Mme. Gadski, one may not but comment especially upon her remarkable *pianissimo*—all the more remarkable when considered in connection with the tremendous strain to

which the voice has been subjected in the Wagner operas. Generous throughout the program, with encores, the "Cry of the Valkyrie" was given no less than three times at the close. The accompaniments were exceedingly well played by Powell Weaver.

Of especial local interest was the last meeting of the Tuesday Morning Musical Club (Mrs. C. T. Kountze, president), at which Anna Leaf, aged ten years, played in a truly amazing manner the first movement of Mozart's Concerto in C Major, accompanied by members of the Omaha Chamber Music Society, Henry Cox, conductor. The little lady reflected great credit upon her teacher, Sigmund Landsberg. There followed a charmingly melodious song cycle, "The Little Sunbonnet," by Lohr, delightfully sung by Hazel Silver, soprano; Ruth Ganson, contralto; Clinton Stuhl, tenor, and George McIntyre, baritone, with Mrs. Walter Silver at the piano.

Then came the business meeting which was to change the fate of the club as predicted in a recent article. Mrs. C. T. Kountze having served her full term, Mrs. S. S. Caldwell was unanimously chosen president. The various extensions as recommended by the organization committee were adopted, the Hotel Fontenelle being chosen as the meeting place for the coming year and the meeting time changed to three in the afternoon. Thus the club is deprived of a part of its cognomen, becoming the Tuesday Musical Club. E. L. W.

ETHEL GANZ GIVES RECITAL

Pianist Heard to Good Advantage in Brooklyn Program

Ethel Ganz, an advanced pupil of Max Friedman, the Brooklyn piano teacher, was heard in a piano recital at the Brooklyn Academy of Music on the afternoon of April 11. She was assisted by M. B. Poberevsky, violinist. Her program, which was given before a good sized audience, contained the following numbers:

Sonata, op. 53, Beethoven; Arabesque en forme d'Etude, Leschetizky; Prelude, op. 28, No. 20, Military Polonaise in A Major, Valse in F Minor, Rondo, op. 1, Chopin; Gavotte in B Minor, Bach-Saint-Saëns; Hungarian Dance No. 5, Brahms; Hungarian Dance No. 6, Brahms; Allegro Appassionata, Saint-Saëns; Concert Etude, MacDowell; "Gondoliera," "Venezia e Napoli," Liszt; La Campanella, Paganini-Liszt.

Miss Ganz displayed a good technique and a smooth even tone, and her work throughout the entire program showed excellent training. M. B. Poberevsky added to the pleasure of the afternoon with a stirring performance of the Vieuxtemps "Ballade et Polonaise," assisted at the piano by Mr. Friedman.

Max Jacobs and Edna Moreland Appear Together in Recital

Max Jacobs, violinist, and Edna Moreland, soprano, gave a concert at Corona Hall, Corona, L. I., on April 7. Mr. Jacobs was heard in Corelli's "La Folia" Sarasate's "Gypsy Airs" and shorter pieces by Gluck, Barns, Beethoven, Schubert, Ira Jacobs and Kreisler. His playing was characterized by sincerity and no little technical facility and he was roundly applauded. Miss Moreland made a favorable impression in Lang's "Irish Love Song," Speak's "Morning," the "Vissi d'Arte" aria from "Tosca" and a song "There is a Rose in the Garden," by Ira Jacobs, the violinist's brother, who played the accompaniments for both artists efficiently.

MME. ALBA MAKES HER DÉBUT IN INDIANAPOLIS

Soprano Appears in Talbot Concert Course with Pablo Casals and Frank La Forge

INDIANAPOLIS, April 18.—The series of Ona B. Talbot subscribed concerts was brought to a close on Thursday evening, when three superb artists, Mme. Frances Alda, soprano; Pablo Casals, violoncellist, and Frank LaForge, pianist, gave an excellent program before a brilliant audience that filled the Murat Theater.

In her first appearance here Mme. Alda established herself as a genuine artist, gracious in personality and with a voice of rich, warm quality, which she knows well how to use. Her every number was a gem of interpretation. The prayer from "Tosca," Gavotte from Massenet's "Manon," and songs by Massenet, Grieg, Leo Blech, Dr. Arne, Purcell, Munio, Philidor, Paradies, as well as two worthwhile songs by LaForge, "I Came with a Song" and "In Pride of May," constituted her part of the program.

Mr. Casals's mellow, caressing tone and artistic individuality had their inevitable effect. Especially refreshing was his performance of the Bach Air in D. Frank LaForge holds a place all his own as pianist and accompanist.

The concert presented by the Indiana Daily Times for the benefit of the Marion County Society for the Study and Prevention of Tuberculosis, brought a large audience to Tomlinson Hall on Tuesday evening. The program was given by Helen Warrum, soprano, with Mrs. S. K. Ruich at the piano, and contained music by Pergolesi, Rossini, Mozart, Schumann, Verdi, Brahms and Bizet, besides the American composers, MacDowell, Spross and Campbell-Tipton. Miss Warrum is winsome in appearance and her voice is well schooled. In the coloratura passages of "Se tu m'ami," Pergolesi; "Una voce poco fa," Rossini, and "The Wren," Lehmann, she displayed flexibility and evenness of tone. P. S.

Sorrentino Star of Ridgewood Choral Concert

RIDGEWOOD, N. J., April 16.—The second concert given by the St. Cecilia Society last evening was heard by a large audience. The chorus, under the direction of Mrs. Elizabeth D. Leonard, was heard to especial advantage in the "Miserere" from "Trovatore," with Umberto Sorrentino singing the music of Manrico. Mr. Sorrentino won his audience's favor in the "Ridi, Pagliacci" from Leoncavallo's opera and "Una Furtiva Lagrima" from Donizetti's "L'Elisir d'Amore." He was in excellent voice and was received with enthusiasm and encored. Charlotte Maonda, the popular soprano, made an excellent impression in arias from "Mignon" and "Traviata" and was also obliged to add to her list. Bernardine Kieckhoefer and Raena Ryerson were the accompanists.

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IDEAL PLAYING IN TWO-PIANO RECITAL

Rare Combination Effected by Bauer and Gabrilowitsch with Fortunate Results

Harold Bauer and Ossip Gabrilowitsch gave a joint recital in Aeolian Hall, New York, last Sunday afternoon. Functions of the sort appear to be as obsolete these days as the art of improvisation, and one must travel far back in the years to come across the predecessor of last Sunday's entertainment. Old inhabitants of a musical bent may recall that in a remote day Rafael Joseffy and Moriz Rosenthal manipulated two keyboards simultaneously, while, in even mistier recesses of the past, Von Bülow and d'Albert harnessed themselves together for a similar end. But the present generation has little notion of the two-piano performance apart from what it may have known by playing duets with a teacher in student days or listening to the deadly pupils' recital wherein the instructor resignedly performs the orchestral parts of concertos on a second instrument.

In one sense this condition may be fortunate, in another it is otherwise. Double recitals are apt to be ludicrous affairs unless the pianists know perfectly how to play into each other's hands,

and this, if they are eminent virtuosi, is notoriously infrequent. And with players of inferior caliber the affair must become a dire ordeal. But there exists some excellent music for this instrumental combination which languishes unheard, and for its sake one is inclined to wish that the art were not practically lost.

Messrs. Bauer and Gabrilowitsch did not, unfortunately, select the best specimens of available music for their program. By far the most attractive number on it was Saint-Saëns's Variations on the theme of the trio of the minuet from Beethoven's Sonata, Op. 31, No. 2. Chabrier's "España" came next in order of merit and was interesting to hear in this guise, though it is vastly preferable in its brilliant orchestral setting. The remaining offerings comprised an Arensky "Romance" and "Valse," Mozart's D Major Sonata, Schumann's "Andante and Variations," Op. 46, and Reinecke's "Impromptu on a Schumann Theme"—the theme in question being that of the Alpine Fairy in the "Manfred" music. What a pity that the artists should have missed the opportunity to bring forward Grieg's splendid "Symphonic Dances"! They are among his most fascinating and harmonically daring works and are practically unknown to music-lovers, precisely because they are written as piano duets.

Despite the absence of a deep musical interest in the compositions presented, the afternoon was undeniably one of the most fruitful of the entire season and long to be remembered. Both players have given abundant evidence in various performances of chamber music of their rare amenability to the requirements of ensemble work. But never did they go through quite so exacting a test as this. From it they emerged triumphantly. They submerged their artistic individualities ideally to the exacting of the occasion and displayed so sensitive a unity of intent, musical feeling and fine perception that it was almost difficult at times to believe that anything more than a solo recital was in progress. In one number Mr. Bauer had the first pianist's rôle in the following the second, and this process of interchanging parts was carried out in each successive piece. Yet it was often necessary to look sharply in order to see which pianist produced this effect, which that.

The works of Schumann, Reinecke and Mozart were played with admirable finish, the last in particular with a purity of style and delicacy of feeling that did much to make one overlook its essential inanity. But the finest achievement of the afternoon from every standpoint was the Saint-Saëns work, in which the French composer has treated Beethoven's theme with rare ingenuity and for the most part fully in the classic spirit.

After this number the artists played Schubert's "Marche Militaire" as an extra, this time each on the same piano. Subsequently one of the Arensky pieces was redemand, and at the close another Schubert duo was added. The audience, which was exceptionally large, gave the artists a veritable ovation after each number. H. F. P.

Oliver Ditson Employees Give Dinner and Entertainment

BOSTON, April 10.—The Get-Together Club, composed of the employees of the Oliver Ditson Company, of this city, gave a dinner and entertainment in the Boston City Club on Monday evening. About one hundred sat down to dinner, after

which President C. A. Woodman made a speech full of co-operative spirit. A feature of the entertainment that followed was the singing of Bernard Ferguson, the Boston baritone, who after delivering effectively the "Pagliacci" Prologue sang four English songs, publications of the Ditson house, which were: "A Song of Joy," Douty; "You My Dear," Gallop; "The Night Has a Thousand Eyes," Fischer, and "Heart of Hearts," Manney. Mr. Ferguson was accompanied at the piano by Oscar Henning.

CLOSE OF PROVIDENCE SERIES

Florence Hinkle with Boston Symphony—Federation Meeting

PROVIDENCE, April 17.—The Boston Symphony Orchestra under Dr. Muck gave its last concert of the series on Tuesday evening when a bright, melodious program was presented, greatly to the delight of an enthusiastic audience. Florence Hinkle was the soloist, and her beautiful voice, flexible and full of expression, was well adapted to her two numbers, "Voi che sapete" from "Le Nozze di Figaro," Mozart, and "Ave Maria," from "The Cross of Fire," Bruch. André Maquerre was the solo flutist in the Bach Suite, No. 2, for flute and strings, and the beautiful tone he produced, combined with his intelligent interpretation, called forth great applause.

Adelaide Carman, of Indianapolis, a representative of the National Federation of Music Clubs, gave an address in Sayles Hall at a meeting of the State Federation and a musical program of much excellence was given by Olive Russell, soprano; Alice Roberts, violinist, and Helen Hogan, organist and accompanist. G. F. H.

MME. NORIA'S OHIO SUCCESS

Soprano Reveals Recital Artistry in Lima Program

LIMA, O., April 10.—The war brought this city a bit of good fortune last night in the presence of Mme. Jane Noria, the noted soprano, for her recital under the auspices of the Women's Music Club. Mme. Noria, attractively gowned, revealed a voice that was the medium of deep feeling, and she displayed her intense dramatic ability. Her program included operatic arias and songs by Schubert and Schumann. After her second number she was compelled to give a double encore, and after her final "Succidio" from "Gioconda" she added "Vissi d'Arte" from "Tosca."

Mme. Noria's husband, G. P. Centanini, was her able accompanist and he played two artistic solos. This singer follows this concert with appearances before the Beethoven Club of Memphis, Tenn., and at Mississippi University.

CHRISTINE LEVIN'S TOUR

Contralto in Thirty-Five Concerts Since November 15

Christine Levin, the well known contralto, has had a busy concert season, which will extend into August. Miss Levin has already appeared in over thirty-five concerts and recitals since November 15, and on April 21 she began a tour through the Middle West, with one appearance in Frankfort, Ky., and two appearances in Athens, Ga., before the University of Georgia Summer School. One of these appearances will be a recital of songs by representative American composers. For next season Miss Levin has already booked several re-engagements and has made arrangements for appearances in cities where she has not appeared heretofore.

NATIVE MUSIC IN BANGOR

R. H. Prutting's "Suite Mexicana" Successfully Played by Pullen Forces

BANGOR, ME., April 18.—So crowded was the City Hall that only standing room was available on Tuesday afternoon, when the Bangor Symphony Orchestra, under Horace M. Pullen, gave its fifth and last Young People's Symphony Concert. The program, which opened with Elgar's "Pomp and Circumstance," contained much that was novel and interesting.

A number occupying a prominent place on the program was the "Suite Mexicana" by Robert H. Prutting, conductor of the Hartford Philharmonic Orchestra. For this occasion the original manuscript was loaned to Mr. Pullen by the composer. The suite, which consists of four numbers, is worked out on broad lines, the score revealing a good

deal of originality. The work induced the hope that more native compositions would be heard here next season. The other numbers were Rossini's Overture to "William Tell," played by request, the first and third movements of Mozart's "Jupiter" Symphony and Delibes's graceful Intermezzo from "Naila." All were excellently done. In fact, the orchestra has improved wonderfully this season. The painstaking and conscientious work of its conductor and founder can hardly be too strongly praised. It is understood that financially, as well as musically, the season has been successful.

T. L. B.

LUCY MARSH IN THE WEST

Soprano Acclaimed in Oklahoma City Concert of Popular Appeal

OKLAHOMA CITY, April 18.—Lucy Marsh, the soprano, appeared in a concert under the auspices of the Brünnhilde Club on April 13 and scored a marked success. Her voice is pure and sympathetic to an unusual degree. Miss Marsh's clear diction enabled the audience to comprehend the words of each offering.

The soprano's program was not quite happily chosen, only two numbers being really noteworthy. It opened with "Ah, fors è lui" from "Traviata." The aria was enthusiastically received, as was Handel's "Angels Ever Bright And Fair." But the remainder of the program consisted of light encore songs which have been used here in student recitals for several years. E. M. R.

START OF BIG NIELSEN TOUR

Soprano and Company Travel in Private Car for 125 Concerts

Alice Nielsen, the prima donna soprano, left New York this week for Jacksonville, Fla., where she will fill the first of a series of 125 engagements, ending in September and covering the following states: Florida, Georgia, South Carolina, North Carolina, Virginia, Alabama, Tennessee, Kentucky, Indiana, Michigan and Illinois. The tour will be under the direction of the Redpath Bureau.

In company with Miss Nielsen will be her assistants, Karel Havlicek, the violinist, and William Reddick, pianist, also her secretary and maid, and her nephew, Thomas J. Nielsen. The tour will be made in a private car and Miss Nielsen and her company will live on the car during the entire trip.

SIX STARS IN OPERA CONCERT

Hempel, Case, Braslau, Martinelli, Weil and Sembach Warmly Greeted

As a compensation for the loss of the announced Toscanini symphonic concert, occasioned by the illness of the conductor, the Metropolitan offered its patrons a program by six of its best liked artists on April 18. This called forth extreme enthusiasm.

Anna Case sang beautifully the "Mad Scene" from "Lucia." Johannes Sembach was well received in Walthers "Prize Song" from "Meistersinger." Miss Hempel and Mr. Martinelli were enthusiastically applauded and recalled, the former singing Ardit's "Parla" waltz song, and the latter "Ceilo Mar." Miss Braslau, with her deep contralto, interpreted effectively "O mio Fernando" from "La Favorita." Mr. Weil gave the "Abendstern" aria, and Mr. Hageman conducted on the "1812" Overture and the "Rhapsody Espana" of Chabrier with real fire. The audience was very responsive. A. S.

Katharine Goodson Compels Whole-hearted Admiration of Bridgeport

BRIDGEPORT, CONN., April 15.—Katharine Goodson, the eminent English pianist, won a great ovation at her recital on April 14 before the Wednesday Afternoon Musical Club of this city. Her recital was a brilliant finale to a notable season. Miss Goodson's program was exemplary and, needless to say, it was greatly lengthened with extras. The Chopin group, the Beethoven "Moonlight" and a number by Arthur Hinton, her husband, evoked particular enthusiasm.

W. E. C.

In connection with the United Confederate Reunion to be held in Richmond, Va., June 1, 2 and 3, the children of the public schools will sing many Southern songs, including C. A. White's "I've Gwine Back to Dixie." This song has been used on many concert programs in the South recently.

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MUNICIPAL MUSIC MOVEMENT GAINS GROUND IN GRAND RAPIDS

Committee's Report on First Season's Work Shows that More than 8,000 Persons Have Attended City Concerts—How the Plan Works—Local Musicians Lend Co-Operation

THE Committee on Municipal Music of Grand Rapids, Mich., which was appointed by, and is under the auspices of the Association of Commerce of that city, completed its first season last month. A report of its activities and accomplishments has recently been submitted by the chairman of the Committee, Mrs. Charles B. Kelsey, and the following excerpts from her report should prove suggestive to other cities engaged in similar work:

"This Committee was appointed in June, 1914, with the declared desire to bring about conditions whereby as many as possible of our citizens may hear as much good music as possible and may have access to an ever-increasing amount of music and the literature of music.

"From the standpoint of a hope for efficiency the Committee was made up of one representative from each of several bodies already well organized, and working along lines of musical and educational philanthropy. . . .

"Keeping in mind the avowed purpose of our existence, steps were immediately taken to gain permission from the Board of our Public Library to house and care for the equipment of a Music Section in the Public Library. . . .

"Organized, as we were, just at the beginning of the Summer season, and with no discoverable means at our command of giving open-air concerts, it seemed necessary to defer public operations until Autumn. Meanwhile a modest canvass was made for the purpose of interesting others in our work, and of securing some needed funds.

"One letter was issued which set forth the Committee's plans and asked for co-operation (a) from persons at large, by becoming auxiliary members at a microscopic annual fee, and (b) from musicians, who should be so minded, to furnish numbers on our concert programs, accepting therefor a fixed amount equal to cab fare on each such occasion.

"To the credit of the musicians of Grand Rapids, let it be known that the response has been hearty and general, so that we never lacked for talent in providing programs. . . .

"One of our very first rulings was based upon the Golden Rule, whereby we pledged ourselves to give absolutely free admission to each and all of our concerts, but also to give to every performer some return, however small.

". . . We decided to depend entirely upon our own resources during this season, and because these resources consisted merely of dues from the auxiliaries thus gained, they have been modest in amount.

"It therefore seemed wise to adopt an equally modest schedule of expenditures.

"We have been so fortunate as to have all halls where concerts have been given furnished us rent free, and the printed programs have also been given in cases where these have been used. So our only expenses have been those immediately connected with the musical programs themselves. For these we established the following schedule of expenses:

"For 'Major' concerts (over 20 participants and in halls with capacity of 600 or more) not over \$14.

"For 'Medium' concerts (10 to 20 participants, in halls with capacity of 200 to 600) \$7.50.

"For 'Minor' concerts (less than ten participants; those given in small halls, or 'half programs' furnished to social centers, etc.) \$5.00.

"For single performers in any sort of concert \$1.00. For accompanist, \$1.00.

"With the purpose of reaching as large a number of persons as possible at our programs, we have distributed them in the different neighborhoods of the city. We planned, if possible, to give one general or 'Major' concert, each month in some centrally located hall.

"The first of these was given in December, at the St. Cecilia Building, with eleven performers, and over 700 in the audience. The second at the Central High School, by the school orchestra and a soprano soloist, attracted an audience of over 1,400.

"A wide-reaching factor in this development of a civic consciousness for music has been the neighborhood concerts, which we have been able to present at various 'social centers' of the city. These are located on the outskirts of town, where many of those who have listened to our programs could not have afforded either the time or money required to attend concerts in the auditoriums in the center of the town, and at the usual price of admission.

"The eagerness of these audiences would have been pathetic, had it not been so encouraging. . . .

"The aggregate number of persons reached by these concerts cannot be stated with accuracy, but a conservative estimate would place the figure above 8,000.

"Our latest activity is the organizing, with the help of the St. Cecilia Society and St. Marks Parish, of a series of organ recitals. . . .

"The unfailing readiness of the press of the city to afford public mention of our plans and entertainments has been a powerful agent in furnishing the audiences at our concerts, and it is even more true that our thanks are due to the musicians of Grand Rapids, whose generous spirit of co-operation has made it possible for us, at an expense of less than \$125, to bring the gospel of music in programs of the most satisfying excellence to over 10,000 persons in these past few months."

EUTERPE CLUB MUSICALE

Florence Austin, Sorrentino and Spross Heard in Brilliant Performance

Umberto Sorrentino, Charles Gilbert Spross and Florence Austin were heard at the Musical Morning of the Euterpe Club on April 15. This musicale, the last of the Euterpe Club's attractions for this season, was attended by a large audience.

Mr. Spross played brilliantly in two groups of solos, including works by Polidini, Martucci, Chaminade, Bartlett and Mr. Spross's own "Song Without Words," for left hand alone. The audience was most demonstrative.

Miss Austin chose the "Ballade et Polonaise" of Vieuxtemps, two very charming pieces by Cecil Burleigh, "The Fisherman" and "Sweet Fern"; Wieniawski's E Major Caprice, the Kreisler-Dvorak "Indian Lament" and Musin's "Valse de Concert," and played them in her wonted brilliant style.

Mr. Sorrentino was heard at his best in "Addio, Mignon," "O Solo Mio" and

"O Mari, O Mari." Rather unwisely, the tenor added "I Hear You Calling Me" as an encore.

A vote of thanks was tendered to the chairman of music, Mrs. Florence Foster-Jenkins, by the president, Mrs. Alcinous B. Jamison, in recognition of her valuable services to the club.

H. E.

ALBERTINA RASCH ENGAGED TO DANCE IN "FAIRYLAND"



Photo by Mishkin

Albertina Rasch, Who Will Be "Prémière Danseuse" in the Production of Parker's Prize Opera, "Fairyland" in Los Angeles

Albertina Rasch, the young dancer who was brought to this country by the Brothers Aborn from the Vienna Royal Opera, where she was *prima ballerina*, and who was received with great favor for her dancing with the Century Opera Company, is to be the *prémière danseuse* in the production of Horatio Parker's \$10,000 prize opera "Fairyland" in Los Angeles this Summer. In addition to being the principal dancer, Miss Rasch will arrange all the incidental dances, besides rehearsing the ballet. As there was no adequate solo for Miss Rasch in the original score Mr. Parker interpolated one for her.

MISS CRESPI IN MONTREAL

Violinist Strengthens Favorable Impression Previously Made There

MONTREAL, April 12.—Valentina Crespi, the young Italian violinist, gave a concert here last evening at His Majesty's Theater. Miss Crespi made her American *début* in this city some time ago and was at once recognized as an artist of rare ability.

Last evening she was at her best and strengthened the favorable impression she had made previously. She made the Lalo "Symphonie Espagnole" interesting, as also Paganini's famous G String Variations on a theme from Rossini's "Moses" and Wieniawski's "Airs Russes." Her shorter offerings included Drdla's popular Serenade, the "Thais" Meditation, and her own "Steluta," which she played with charm. She was encored a number of times. Assisting her was Joseph Saucier, baritone, who won favor in a "Tosca" aria and songs by Clutsam and Godard. Mrs. F. H. Blair and Mme. Saucier were the efficient accompanists.

KANSAS CITY THRONG FOR SCHUMANN-HEINK

Singer Draws Largest Audience
Ever Assembled in Huge
Convention Hall

KANSAS CITY, Mo., April 16.—Mme. Schumann-Heink, the beloved contralto, gave a recital in the Shubert Theater on Tuesday afternoon, this being the finale of the Fritschy Series. The audience was the largest that has ever assembled in this auditorium, the stage being so crowded that there was just an aisle left for the genial singer to pass through. In spite of her illness of the Winter, she is the same wonderful artist and her voice possesses the same freshness and power as formerly.

Her program was not designed to spare her, embracing four Wagnerian arias, the "Frauenliebe und Leben" Cycle by Schumann, and a group of songs in English. Mme. Schumann-Heink was given an ovation and the audience stood in the aisles to hear her last encores. Edward McNamara was well received in a group of songs. Katherine Hoffman's accompaniments added, as always, to the enjoyment of the program.

The splendid performance of Tschaikowsky's Fourth Symphony was a fitting close to the most successful year of the Kansas City Symphony Orchestra. Carl Busch and his corps of players were at their best in this favorite work and the audience was generous with applause. The orchestra also played Wagner's "Kaiser March" and Mendelssohn's "Ruy Blas" overture.

The Schubert Club, under the direction of Clarence Sears, sang Grieg's "Landsighting." Stanley Norvell, baritone, sang the solo parts.

The third concert of the Kansas City Popular Concert Association was given on Sunday afternoon in Convention Hall before a large audience. Among other numbers, Julius Osler, conductor, chose the First Movement of Schubert's Symphony in B Minor, and the Coronation March from "The Prophet." Ella Van Huff displayed a contralto voice of great power and resonance in an aria from Bruch's "Odysseus." The Sextet from Lucia was sung by pupils from the conservatory, and Louise Collier-Cranston and chorus sang "Sweet Liberty" from "Carmen."

M. R. M.

Washington Chapter of Organists' Guild Elects Officers

WASHINGTON, D. C., April 19.—The April meeting of the local chapter, American Guild of Organists, was important chiefly for the election of officers for the ensuing year. The result follows: Dean, Harry W. Howard; sub-dean, Edgar Priest; treasurer, Armand Gumprecht; registrar, Mary E. Mullaly, and treasurer, Albert W. Harned. Oscar F. Comstock, Herbert Wells and Wm. Stansfield were elected members of the executive committee. An interesting paper was read by James Dickinson on "Sidelights on great Organists."

W. H.

Wallingford Riegger Conducting at Stadt Theater in Würzburg

Wallingford Riegger, the American conductor at the Stadt Theater, Würzburg, is conducting or assisting in all production there. The operas given include "Parsifal," the "Ring" cycle, "Tannhäuser," "Lohengrin," "Fidelio," "Pagliacci" and others. It was at the Stadt Theater in Würzburg that Richard Wagner first wielded a baton.

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HARLING'S MUSIC SUNG IN MUSICIANS' CLUB CONCERT

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Somewhat more elaborate than the other programs in the series of composers' nights at the New York Musicians' Club was that devoted to works of W. Franke Harling on April 13, for Mr. Harling was aided not only by a corps of soloists, but by twenty members of the Mendelssohn Glee Club.

The latter were heard in the largest of Mr. Harling's works with which the public is familiar, his "Before the Dawn," to a text chosen from the "Divan" of Hafiz. In this idyl the soloists were Bechtel Alcock, tenor, and May Mukle, cellist, who repeated the success which they had won in the work with the Mendelssohn Club earlier in the season. The composer conducted ably and the accompanist in this work was William C. Stickle.

Highly capable assisting artists were Alice Louise Mertens, contralto; Beatrice Fine, soprano; Marie Kimball, soprano; Frank Croxton, bass; Earle

Tuckerman, baritone, and Calvin Coxe, tenor.

A consideration of the program in full seemed to indicate that Mr. Harling's muse reaches across the centuries in an artistic affinity with that of the early Persian poet, Hafiz, for of the young American's offerings of this evening he showed especial distinction in his Hafiz settings. This was evident not only in "Before the Dawn," but in four other Persian love lyrics sung pleasingly by Mr. Coxe (notably "O, Love, the Beauty of the Moon"), and in "Little Sleeper," delivered tellingly by Mr. Tuckerman, as indeed were all of that baritone's numbers.

An admirable song is the "Contemplation," interpreted most artistically by Mrs. Mertens. Three of the composer's female choruses were presented effectively as trios by Mrs. Mertens, Mrs. Kimball and Mrs. Fine, "The Busy Child" being repeated. There was warm applause for Mr. Croxton's sonorous basso, as revealed in three songs. Mr. Harling officiated at the piano for the various artists. K. S. C.

Otto H. Kahn, the banker and music patron, has lent his house, St. Dunstan's in Regent's Park, London, for use as a hospital and convalescent home for wounded soldiers.

SAN ANTONIO ORCHESTRA IN TWO PERFORMANCES

Participates in Mozart Society's Reading of "Midsummer Night's Dream" and Gives Easter Concert

SAN ANTONIO, TEX., April 10.—A performance of "A Midsummer Night's Dream," given last night at the Grand Opera House, under the auspices of the Mozart Society, introduced as participants the one hundred women singers of the society, the fifty members of the San Antonio Symphony Orchestra, Nell Whayne and Dorothy Pagenstacher, as soloists, and Frederic Abbott, as reader of the comedy.

The performance of practically the entire comedy, with Mendelssohn's music, was given without any attempt at either scenery or costuming. The music was under the direction of Arthur Claassen.

A "Grand Easter Concert" was given by the San Antonio Orchestra on Tuesday. Else Sternsdorff, pianist, and Vera Nette, soprano, were the soloists. With the exception of the "William Tell" Overture the Brahms Hungarian Dances

and the singing of the aria from the "Barber of Seville" by Miss Nette, all numbers were from previous programs. The entire program was enthusiastically applauded. Miss Nette's appearance was her first since her return from Italy and she displayed great flexibility of voice, purity of tone and dramatic power. In her encore, an entirely different number, her versatility was attested. Miss Sternsdorff played the Hungarian Fantasy and was roundly applauded.

The director, Arthur Claassen, and the soloists were the recipients of many floral offerings.

The D'Acugna Musical Society's concert for the benefit of the Tuberculosis Hospital consisted of the presentation of scenes and arias from "Cavalleria Rusticana," "Il Trovatore," "Lucia di Lammermoor" and the quartet from "Rigoletto." The following participated: Nell Whayne, Santuzza; Mme. D'Acugna, Azucena and Lola; Lucile Wiseman, Lucia; Charles M. Lee, Turiddu and Manrico; Arturo Lugaro, Alfio; E. Perez, Ruiz; Butler Knight, Gypsy. Josephine Lucchese sang the Mad Scene from "Lucia," and Mrs. L. L. Marks, Charles M. Lee, Gilbert Schramm and Mrs. E. Scrivener sang the "Rigoletto" Quartet. Frederic King was the accompanist and J. M. D'Acugna the musical director. C. D. M.

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CONQUEST OF SELF-CONSCIOUSNESS

Ways and Means of Aiding the Singer to Vanquish Nervousness
Illustrated by Sergei Klibansky—The "One Right Way" of Singing

WHEN one is continually seeing on recital and concert programs the names of pupils of a certain teacher and discovers that, whatever their dissimilarities of temperament and voice, they invariably display a notable ease and smoothness of tone production, repose of manner and admirable breath control, one comes to feel a lively curiosity in regard to the method by which such praiseworthy results have been accomplished. It was this motive which recently prompted a visit to the studio of Sergei Klibansky, the Russian baritone, who for eight years before coming to New York was the leading vocal instructor in the famous Stern Conservatory at Berlin, and who for the last three years has been at the Institute of Musical Art.

Mr. Klibansky's manner was cordial, but a quizzical twinkle crept into his eyes when the subject of "method" was broached.

"That word always seems to me so confusing," he smiled. "Do you recall, in the play of 'Chantecler,' how the foreign cocks at the guinea hen's garden party got into a heated argument over the proper method of crowing? Rostand embodied a profound truth in his representation of poor *Chantecler's* perplexed attempt to act upon their combined advice when next he started to announce the dawn, with the result that his voice died in his throat! There is so much meaningless talk nowadays of this, that and the other 'method,' as if a method were some fixed, infallible device for turning out singers!"

"But surely you do not mean that there is no need of method in teaching?"

"I mean," he replied, "that just as 'all roads lead to Rome,' so all teaching methods, in order to succeed, must lead to the one and only right way of singing. But as singers are individuals, and not puppets, all cast in the same mold, the manner of presenting facts and of training the voice must be adapted to the special needs and limitations of each student, and that is why I object to the use of the word 'method,' which seems to imply a cut-and-dried formula.

To be genuinely successful a 'method' must be so plastic, capable of such infinite transmutations, that so far as purposes of definition are concerned it ceases to be a method."

The "One Right Way"

"You mentioned the 'one right way of singing.' Will you please describe it?"

"The right way is the natural way.



Sergei Klibansky, Eminent Vocal Instructor, of New York

Singing should be as free and spontaneous as breathing, and that is another reason why I do not like my pupils to think too much about 'method.' Perhaps an illustration will make my meaning clearer. Direct the attention to any large muscle—say, the biceps. You will observe that it instantly begins to twitch and grow tense and it requires a strong effort of the will to keep it perfectly relaxed. In the same way, when the student fixes his attention upon his throat and chest muscles and vocal cords, trying to sense their action and position, they at once become tense and rigid, and a tight, hard tone is the result.

"Take another illustration: a teacher of physical culture instructs you in deep breathing. He does not tell you what muscles to contract, and how to raise and lower the diaphragm; he merely directs you to inhale and exhale smoothly and rhythmically, and perhaps to ac-

company the breath with some simple arm movements which assist the expansion of the chest. Now singing is not a merely mechanical product resulting from the passage of air over certain tensed membranes. It is the soul expressing its conception of beauty through the medium of tone. The first thing for the student to learn, therefore, is to produce beautiful tone, and this can only be done by letting the voice flow out as easily and naturally as does the breath, centering the mind on the result—tonal beauty—and not on the mechanical process by which it is achieved. The moment he begins to think of muscles and cartilages, the throat contracts and the tone becomes hard and forced. Of course, every singer should have an intelligent understanding of the mechanics of voice production, but that may wait until correct habits have been established and self-consciousness to some extent overcome."

Conquering Self-Consciousness

"But is not self-consciousness very hard to conquer? Is not the ordeal of singing before a teacher, whose office it is to criticize every fault, calculated to increase rather than diminish nervous tension?"

"Yes, nervousness is a difficult foe to vanquish, and one of the chief obstacles to progress. Some singers have to fight it all their lives. The difference between the novice and the finished artist, however, is that when the former becomes self-conscious he simply cannot sing; the voice is strangled by the contracted muscles. In the case of the artist long training and experience has made the technical side of voice production largely subconscious—or, as we say, 'second nature.' The subconscious process continues even though the singer suffers from stage fright—which is only another name for self-consciousness—so that as a rule he is able to give a creditable if not an inspired performance. The only way really to conquer nervousness is to lose oneself in the beauty of the song and the joy of expression so that personality is forgotten."

"How do you train your pupils in self-forgetfulness?"

"First of all I try to put them at ease by replacing the thought of 'master and pupil' with the idea that we are two friends mutually interested in investigating the mysteries of vocal art. Then, while of course I must correct their faults, I am equally scrupulous about commanding every successful effort. We all shrink from fault-finding, and do our best in an atmosphere of sympathy and approval. We like to deserve the good opinion of others, and judicious praise is a valuable stimulus.

"Then when I see that a pupil is be-

coming tense I make a joke, or tell a funny story—anything to make him forget himself for the moment. Nothing relaxes tension like a hearty laugh."

Importance of Public Appearances

The frequent public appearances of Mr. Klibansky's pupils were mentioned.

"Yes, that is part of my 'method,'" he explained, with humorous emphasis on the tabooed word. "The oftener a singer faces an audience, the sooner will he acquire self-confidence and a poise not easily shaken. I urge my students to avail themselves of every opportunity to sing in public, and make special efforts to aid them in securing engagements. Moreover, I always make a point of being present, if possible, when they appear, for I learn nearly as much as they do from the experience. Many faults which are not apparent in the studio become glaringly conspicuous in a large auditorium. I am also enabled to observe and criticise their stage deportment, as well as to study the audience in relation to the singer, and learn in what class of compositions the latter makes the most favorable impression."

Mr. Klibansky was reminded that it had been a long time since he had himself appeared in public.

"If," said he, "instead of singing myself I can give a hundred—a thousand—other artists to the world, is it not a greater work? I do not consider it possible to do justice to both undertakings. To the singer his own art and career are naturally the first consideration. Teaching is a side issue, and is apt to become perfunctory. Then at intervals he goes on tour and his pupils lose ground and fall into bad habits in his absence. Success demands concentration, and, after weighing the question carefully, I decided to make teaching my life work. It is not only the greatest pleasure, but an ample reward for all my efforts to learn of the successes of former pupils who have gained or are gaining recognition as artists of the first rank. A number are singing in opera in Vienna, Berlin, Hamburg and other cities of Europe. A few are established as teachers, and many others are winning laurels on the concert stage, both here and abroad."

Mr. Klibansky prepared for his chosen work by a course of training seldom equalled for breadth and thoroughness. His first teacher was Frau-Professor Schroeder-Hauffstangel, a pupil of Viardot-Garcia. He studied *Lieder* with the late Julius Stockhausen, and in Berlin was a pupil of Alexander Heinemann and later of Altmeister Eugen Hildach. He studied *bel canto* in Milan with Lombardi and Gianetti and opera under Prof. Karl Hermann and Kammer-sänger Nicolaus Rothmuelh.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE Oliver Ditson Company* issues a good, sound arrangement of Dr. Arne's "The Lass with the Delicate Air" for three-part women's voices. Clarence C. Robinson has made the arrangement from the original song with taste and discretion. There is a Portuguese folksong, "Love's Yearning," well arranged for three-part women's voices, by Louis Victor Saar, with obbligato for a soprano or tenor voice, all with piano accompaniment. G. Marschal-Loepeke, the gifted Boston composer, has again made an individually conceived contribution to the literature with her setting of Blake's "The Piper," for three-part women's voices. Her music is fresh and natural and, above all, a perfect reflection of the poem. It is one of the best new compositions for women's voices which the year has brought us.

For four-part women's voices there is an admirable arrangement of "Ase's Tod" from Grieg's "Peer Gynt," set by Victor Harris in his accomplished manner. An intensely felt poem of real beauty by Charles Hanson Towne called "In Autumn" has been employed and it is under this title that the piece is issued. The brief movement which Grieg wrote so tenderly for strings in his music to Ibsen's drama is truly an Autumn mood and so the poem is extremely fitting. Mr. Harris has made the arrangement in C Minor, a half tone higher than Grieg's original. He has done some of his most interesting part-writing here—masterly in its weave and effective when sung. It is not simple, however, and will require a first-class chorus to bring out its beauties. Mr. Harris has made the arrangement so that it may be sung unaccompanied or with piano accompaniment at the discretion of the conductor and according to the ability of the club which undertakes it.

There is a well fashioned part-song, "Maid of the Mist," by Margaret Hobberg, to a Colgate Baker poem. Miss Hobberg has written in modern French style and her composition has imagination and no little harmonic subtlety. It is straightforward, in spite of this, and written with ability. The parts are so handled that it may also be sung as a three-part chorus by omitting the second alto part and following some directions printed in the score.

TWO attractive choruses for women's voices, issued recently by the John Church Company, are Mary Helen Brown's "Day's Harbinger" and Fay Foster's "Louisiana Lullaby."†

*FOR THREE PART WOMEN'S VOICES. "THE LASS WITH THE DELICATE AIR." By Dr. Arne. Arranged by Clarence C. Robinson. "LOVE'S YEARNING." Portuguese Folksong. Arranged by Louis Victor Saar. "THE PIPER." By G. Marschal-Loepeke. Price 12 cents each. FOR FOUR-PART WOMEN'S VOICES. "IN AUTUMN." By Edward Grieg. Arranged by Victor Harris. Price 12 cents. "MAID OF THE MIST." By Margaret Hobberg. Price 20 cents. Published by the Oliver Ditson Company, Boston, Mass.

†"DAY'S HARBINGER." Part Song for Four-Part Chorus of Women's Voices with Piano Accompaniment. By Mary Helen Brown. "LOUISIANA LULLABY." Part Song for Three-Part Chorus of Women's Voices with Piano Accompaniment. By Fay Foster. Price 15 cents each. Published by the John Church Company, Cincinnati, New York and London.

Miss Brown has written a serious, dignified and praiseworthy work in her setting of this Milton poem for four-part chorus with piano accompaniment. There is a definite design, careful workmanship and much imagination displayed in it and the composer is to be complimented on having departed from the conventional manner in which so many female voice part-songs are written. Though slighter in its materials, Miss Foster's "Louisiana Lullaby" is very attractive and happily melodious; it contains effects which will unquestionably win its popularity. It is for three-part chorus with piano accompaniment.

THE Boston Music Company's new octave issues‡ include a very attractive setting of Shakespeare's "It Was a Lover and His Lass," for three-part women's chorus and piano, by Edith Lang, and an edition of a "Chorus of Priestesses" from Moussorgsky's "Salambô" for the same combination. Edward Shippen Barnes, the gifted young New York organist and composer, is represented by a well made and effective "Magnificat and Nunc Dimittis in D" for mixed voices with organ, while for male voices a cappella there is a part-song, "How Soft the Shades of Evening Creep," by Noel Johnson.

H. REGINALD SPIER, a young American musician, comes before the public as a composer of more than average ability with his setting for solo voice with piano accompaniment of the Fogazzaro poem, "Ultima Rosa." The song is issued by the Oliver Ditson Company and was introduced by Reinhard Werenrath at his New York recital last Fall, when it achieved a pronounced success and was redemandable by the audience.

Mr. Spier has lived in Italy and is able to penetrate the spirit of Italian literature as few other Americans can. It is remarkable how notable a setting he has made of this poem, which is also the subject of a song by no less a composer than Riccardo Zandonai. Mr. Spier has approached the poem from a different standpoint, however. He has written music that is emotionally strong and withal vocally effective. It is more in the character of such composers as Puccini and Giordano, particularly the latter, though it is much finer in texture than this comparison might indicate. It is published for high and low voices.

In quite another mood is a chorus for four-part women's voices, with piano accompaniment, "A Milk Toast," to a poem by Burges Johnson. Mr. Spier has caught the mock spirit of the verses splendidly. He avoids the commonplace with good and unrestrained results and has succeeded in infusing a touch that is

‡"IT WAS A LOVER AND HIS LASS." Part-song for Three-Part Chorus of Women's Voices with Piano Accompaniment. By Edith Lang. Price 12 cents. "CHORUS OF PRIESTESSES." From the Opera "Salambô." For Three-Part Women's Voices with Piano Accompaniment. By Modest Moussorgsky. Price 15 cents. "MAGNIFICAT AND NUNC DIMITIS IN D." For Chorus of Mixed Voices with Organ. By Edward Shippen Barnes, Op. 14, No. 1. Price 15 cents. "HOW SOFT THE SHADES OF EVENING CREEP." For Chorus of Male Voices a Cappella. By Noel Johnson. Price 12 cents. Published by the Boston Music Company, Boston, Mass.

§"ULTIMA ROSA." Song for a Solo Voice with Piano Accompaniment. By H. Reginald Spier. Published by the Oliver Ditson Company, Boston, Mass. Price 50 cents. "A MILK TOAST." Part-Song for Four-Part Chorus of Women's Voices with Piano Accompaniment. By H. Reginald Spier. Published by the John Church Company, Cincinnati, New York and London. Price 15 cents.

individual and modern. The piece is dedicated to the Schumann Club of New York and its conductor, Percy Rector Stephens, the organization of which Mr. Spier is official accompanist.

A SPLENDID production of interest to violin teachers is "Progressive Violin Studies by Famous Masters," selected and edited by Eugene Gruenberg.|| This is the first volume of a work which is planned in three volumes. Mr. Gruenberg, an authority on violin teaching, has chosen for his introductory volume studies in the first three positions and has included material by Hubert Ries, Depas, Spohr, Alard, Meerts, Dont, Leonard, Dancla, de Bériot, Friedrich Hermann, Ehrhardt, von Blumenthal, Baillot, Schön, Vieuxtemps, Papini, Venzl, Kreutzer and Rode.

Well edited and fingered, the volume should make a strong appeal to teachers who wish to take their students through a course of study without making them actually play all the Meerts, Dont and Kreutzer études. Modern pedagogy is working toward the elimination of unnecessary study work and Mr. Gruenberg is to be complimented on his successful accomplishment of a step forward in the violin field. The volume is attractively issued, the printing and engraving reaching the usual high Ditson standard.

HINDS, NOBLE & ELDREDGE, the New York music publishers, have taken over the rights to "In Sleepy Hollow," a suite in four movements for the piano, after Washington Irving's legend, by Eastwood Lane.|| The work, which was reviewed in these columns when first issued last year, should find many new admirers now that it has been advanced by a New York house. A. W. K.

SIGHT Reading Melodies for Primary Grades," by Laura Rountree Smith and F. F. Churchill, in a short but remarkably comprehensive book, published by the Clayton F. Summy Company. Miss Smith is the author of several short works designed for the diversion and musical education of children. Mr. Churchill is supervisor of music at the Platteville (Wis.) State Normal School. The authors are thus well equipped for the task of supplying what the primer under consideration undertakes to do. They have produced a really valuable little book which ought to find general favor.

HOLLIS DANN'S "Second Year Music,"*** intended to furnish rote songs and introductory sight-reading material for children of the second grade, appears to be an extremely valuable and intelligently made work of its kind. Mr. Dann heads the music department at Cornell University. He has included piano accompaniments in most cases in order (to quote from his prefatory remarks) "to encourage home singing and

PROGRESSIVE VIOLIN STUDIES BY FAMOUS MASTERS. Volume I. "STUDIES IN THE FIRST THREE POSITIONS." Selected and Edited by Eugene Gruenberg. Published by the Oliver Ditson Company, Boston, Mass. Price \$1.00.

"IN SLEEPY HOLLOW." Suite for the Piano. By Eastwood Lane. Published by Hinds, Noble & Eldredge, New York.

**SIGHT READING MELODIES FOR PRIMARY GRADES." By Laura Rountree Smith and F. F. Churchill. Published by the Clayton F. Summy Co., Chicago. Price 35 cents.

***"SECOND YEAR MUSIC." By Hollis Dann. Published by the American Book Company, New York, Cincinnati and Chicago, Cloth, pp. 111.

make music in the home more enjoyable and beneficial; to develop a correct harmonic sense so essential to the child's musical education" and furthermore, "to avoid the crude and distorted harmonies that are usually characteristic of improvised accompaniments. Mr. Dann's observations should prove an aid to the teacher. The songs have been judiciously selected, the printing is large and the book is pleasingly bound. B. R.

BUFFALO CHORUS ENDS SEASON

Franklin Riker Heard with Clef Club—Plans for Festival

BUFFALO, N. Y., April 9.—The last Clef Club concert for this season was given in Elmwood Music Hall the evening of April 6, before a large and enthusiastic audience. Director Jury presented an unusually fine program of choral numbers and the singing of these various numbers was of distinct excellence. "The First Walpurgis Night" of Felix Mendelssohn was the musical pièce de résistance and showed that it had been carefully rehearsed. Charles McCreary, a local baritone, and Franklin Riker, tenor, of New York, sang the incidental solos of this number with excellent taste and in good style. Mr. Riker, who was the official soloist of the evening, made a good impression in his scheduled numbers and was obliged to add an encore. Mme. Blaauw accompanied the singer with authority and Mrs. Julia Bagnall, the club accompanist, did competent work.

The May Music Festival plans are complete and the list of artists engaged is a memorable one. This list includes the names of Mme. Margarete Matzenauer, Anna Case, Margaret Keyes, Olive Kline, Clarence Whitehill, Paul Althouse, Lambert Murphy and Arthur Middleton. The Chicago Symphony Orchestra, Frederick Stock, conductor, will play each of the three evenings of the festival. Andrew Webster has been drilling the chorus ever since November and there is every prospect that the three big choral numbers to be sung, Beethoven's Ninth Symphony, Coleridge Taylor's "In Old Japan" and Schiller's "Hymn to Joy," will be adequately presented. Talks on these choral numbers are to be given by the music critic of the Buffalo News, Amy Graham, and Clara Diehl, one of Buffalo's well known pedagogues, the week before the festival. Everything possible is being done by the managers of the festival to make this year's concerts surpass those of former seasons and the interest manifested in the festival to date is very gratifying. F. H. H.

The engagement has been announced of Mrs. Anne E. Lupton, of Brooklyn, who has been actively interested in the Brooklyn Music Settlement, the MacDowell Memorial Association of Peterboro, N. H., and other musical enterprises, and Benjamin Prince, treasurer of the Peterboro association and president of the Mendelssohn Club.

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SALT LAKE SOPRANO WELCOMED HOME

Renata Freber-Walsh Makes Her First Appearance There in Ten Years

SALT LAKE CITY, UTAH, April 6.—Showered with congratulations and flowers, Renata Freber-Walsh, the Salt Lake soprano, daughter of the late Prof. Anton Pedersen, made a lasting impression on Friday at the Congregational Church in her first public appearance here in ten years. She was assisted by Prof. John J. McClellan at the piano, Arthur Freber, violinist, and Otto King, cellist.

Mrs. Walsh more than filled the confident expectation of an admiring audience and has been asked to repeat her program, which she has promised to do in the near future. She discloses an intelligent understanding of vocal technique and possesses an unusual amount of dramatic ability and artistic finish.

The program opened with the "Vissi d'Arte" from "Tosca," sung with dramatic fervor. Then followed the Massenet "Elégie," with violin obbligato by her brother, Arthur Freber; the "Birth of Morn," by Leoni, and Dvorak's "Als die alte Mutter." Her singing of the Bach-Gounod "Ave Maria," with cello and violin obbligato, was such as to arouse unwonted enthusiasm. Then followed a group of songs in lighter vein, including "Dearest," by Sidney Homer; "Will o' the Wisp," Spross, and "Where Blossoms Grow," Gertrude Sans-Souci. The closing number was the "Caro Nome" from "Rigoletto," sung with brilliancy. Mrs. Walsh added an encore, the "Musetta" song from "Bohème."

Mr. King delighted his audience with a masterly performance of "Serenata Napolitana," by Sgambati; "Moment Musical," Schubert, and "Tarantella," Popper. In response to an encore he



Renata Freber-Walsh, Soprano, Who Created a Highly Favorable Impression with a "Home" Audience in Her Salt Lake Recital

played the Beethoven Minuet in G. Mrs. Walsh has gained a wide reputation during her absence from Salt Lake, particularly in New York and Boston, appearing in the latter city in opera as *Micaela* in "Carmen." After a brief visit in Salt Lake she will have with her two sisters, Mrs. Sigrid Federsen Carl, contralto, and Norma Pedersen, pianist, to fill several concert engagements in California.

Z. A. S.

Philadelphia Singers in Julian Edwards's "King Rene's Daughter"

PHILADELPHIA, April 10.—A cast of well known Philadelphia singers, under the supervision of Ella Day Blair, presented Julian Edwards's operetta, "King Rene's Daughter," as a private entertainment given by Henry P. Scott, of Wilmington, Del., at the Century Club

in that city, last Tuesday evening. The participants, all of whom have appeared in prominent rôles with the Philadelphia Operatic Society or the Behrens Opera Club, were May Ebrey Hotz, as *Iolanthe*; Frederick Ayres, *King Rene*; Joseph S. McGlynn, *Count Tristan*; Donald Redding, *Sir Goeffrey*; Philip Warren Cooke, *Sir Almeric*; Henry Hotz, *Ebn Jahia*; Russel Spruance, *Ber-*

trand, and Marie Stone Langston, *Martha*. The operetta was staged under the direction of Edward S. Grant, the instrumental part being played by William S. Thunder, pianist; Howard Ratay, violinist; Bertrand Austin, cellist, and Signor Barone, flautist. Mrs. Edwards, of New York, widow of the composer, was a guest of honor of the evening.

Tenafly Concert of Choral and Instrumental Music

At the concert of the Neighborhood Glee Club of Tenafly, N. J., on April 8, the soloists were H. W. Niles, bass, and the Mendelssohn Ladies' Trio, composed of Kathryn Platt Gunn, violin; Laura Tappen, cello, and Florence McMillan, piano. This excellent ensemble offered two movements from Gade's Trio, Op. 42; a Grieg Norwegian Dance, Liszt's popular "Liebestraum" and a Brahms Hungarian Dance. Miss Gunn scored in pieces by Friml, Moszkowski and Pilzer, Miss Tappen in compositions by Handel, Jeral and Schumann. The club, under the baton of Charles W. Potter, sang compositions by Gericke, Guckenberger, Parker, Kollner, Loomis, Dvorak-Spross, George B. Nevin and Bruno Huhn, proving itself a worthy organization. Mr. Niles's admired solos were Jude's "The Mighty Deep" and Stewart's "The Ban-dolero."

Helen Ware Writes Brochure on Hungarian and Slav Music

MUSICAL AMERICA is in receipt of a brochure called "The Poetry and Power of Hungarian and Slav Music," by Helen Ware, the American violinist. In this little work Miss Ware, who, after being trained by Sevcik and Hubay, has specialized in this music, tells about the development of Hungarian music, of its folk songs, of the aims of the Gypsy composer, of the government and its attitude toward music, of the differentiation of Hungarian and Slav, of some great Gypsy violinists and finally of some masters of Hungarian music. Miss Ware has written exceedingly well and there is much in the brochure that is illuminating. It might well be used as material for lectures at educational institutions and music clubs.

Fairy-tale Opera Given to Help Little Tubercular Cripples

Society girls were the performers in a fairy-tale operetta given by Miss Spence's School Society at the Hotel Plaza, New York, on April 15 and 16, for the benefit of the society's open air class for tubercular crippled children. The book and lyrics of the operetta, "Old King Cole," were written by Charles S. Morgan, Jr., who staged this production and that of "Op o' Me Thumb," which preceded it. The music was drawn from various musical plays, with the exception of Grace Hollingsworth's "Love's Oracle" and "The Spider" and Kenneth S. Clark's "Charity." The principal rôles were played most ably by Mrs. B. Tappen Fairchild, Louise Freeman, Margery Clinton and Caramai Carroll. Gretchen Damrosch, daughter of Walter Damrosch, was one of the principals.

Third Liederkranz Concert

The third concert of the German Liederkranz Society of New York was given on Sunday evening, April 11, with Helen Teschner Tas, violinist, and Hugh Allan, baritone, as soloists. Miss Tas won favor for her performance of the Brahms D Major Concerto and Saint-Saëns's "Introduction and Rondo Capriccioso," being repeatedly recalled at the close of her performances. Mr. Allan's singing of the aria, "Eri Tu," from Verdi's

"Masked Ball," was well received, as was his delivery of the solo part in Sinding's "Heimat," with the chorus and orchestra, at the end of the program. The male chorus, under Otto A. Graff, sang effectively part-songs by Heuberger, Zerlett Buck, while the female chorus was heard in pieces by Sucher and Spicker. Carl Hahn played the piano accompaniments effectively.

Hugo Heermann's Swiss Virtuoso Class Heard in Recital

GENEVA, SWITZERLAND, April 1.—Hugo Heermann's pupils were heard recently in violin recital at the Conservatory of Music, this city. Each soloist was a member of the virtuoso class and brilliant work marked all of the offerings. The first movement of Beethoven's C Minor Quartet, Op. 18, played by René Schnell, Albert Cleiss, Dora Sengelt and Maya Heermann, opened the program. Mr. Cleiss played a movement of Bruch's G Minor Concerto and Leclair's "Sarabande" was contributed by Mr. Schnell. Rebecca Minkof was heard in Wieniawski's D Minor Concerto and Franz Strobel played the opening movement of Brahms's excursion into that field. Hélène Le Coultrou was the accompanist.

"Fledermaus" to Be Sung for German Benefit at Metropolitan

German artists of the Metropolitan Opera House will give a performance of "Die Fledermaus" on May 8 for the benefit of the German Red Cross and the families of artists left destitute by the war. In the cast will be Frieda Hempel, Margarete Ober, Elisabeth Schumann, Albert Reiss, Otto Goritz, Hermann Weil and Richard Hageman. Anton Hoff will conduct and German singing societies of New York will sing the choruses. This will be the first Metropolitan performance of Johann Strauss's opera since the days of *Conried*.

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LUND CONDUCTS TWO BUFFALO CONCERTS

Choral and Orchestral Societies Give a Good Account of Themselves

BUFFALO, N. Y., April 17.—The Orpheus Society gave its third and last concert of this season in Elmwood Music Hall last Monday before an enthusiastic audience. The choral numbers presented by Director Lund were of a high order of excellence and the men sang with virility of tone and good light and shade. An *a cappella* chorus, "Waldstommen," by Kempfer, was so well sung that it had to be repeated. Two fine choruses, sung with orchestral accompaniment, were "Für Freiheit," Attenhofer, and "Landkennung," Grieg. The incidental solos in these numbers were splendidly delivered by Charles McCreary, baritone, a local singer. The official soloist of the evening was Christine Schutz, contralto, who in the aria from Verdi's "Don Carlos" and songs by Halsey, Coleridge-Taylor, Cyril Scott and Sydney Homer, displayed a voice of fine quality, large in range and ample in volume. She was cordially received and compelled to grant encores. W. J. Gomph accompanied Miss Schutz admirably.

On Wednesday evening the Italian colony turned out in force to hear Giulia Mercurio, of this city, who gave a recital in the Twentieth Century Club Hall. Miss Mercurio presented a program taxing in its demands even for a seasoned artist, and, in numbers that were not too exacting, gave an excellent account of herself, disclosing a voice that

in the middle register is of lovely liquid quality. She was roundly applauded and compelled to grant several encores. Assisting Miss Mercurio was A. Duncan Robinson, baritone, of New York, who sang with excellent taste. Mme. Edith Watkins-Griswold, teacher of Miss Mercurio, accompanied the singers sympathetically.

The third concert of the Buffalo Orchestral Society, under the direction of John Lund, was given in Elmwood Music Hall Thursday evening before a good sized audience. The orchestral numbers were "Romeo and Juliette," Svendson; "Le Rouet d'Omphale," Saint-Saëns; "Prelude to 'Eve,'" Massenet; "Preludes to Acts I and II," "Lohengrin," Wagner. Director Lund directed his forces with authority and the work of the men in the circumstances was worthy of high praise. The assisting soloist was Arthur Hershmann, baritone, who sang an aria from "Benvenuto," Diaz, and songs by Schillings, Tosti and Waithew. He was well received and sang two encores. Mary M. Howard accompanied the singer with authority. The Orpheus Chorus also contributed numbers.

The Musicians' Association of Buffalo, Local No. 43, has adopted a set of resolutions in which it expresses in warmest terms its confidence in Director John Lund's ability as a musician of parts and also its high esteem for him as a man. The association has subscribed \$100 to buy tickets for the remaining concerts of the Orchestral Society. In addition a committee of three members has been appointed to confer with the Orchestral Society, for the purpose of elaborating plans for a permanent symphony orchestra.

F. H. H.

Maud Powell in Fairmont, W. Va., Recital

FAIRMONT, W. VA., April 6.—Rarely has a concert artist aroused such widespread and intense interest as that evoked by Maud Powell, the violinist, at her appearance here yesterday in the Opera House. Music lovers from outlying sections mingled with Fairmont people and the auditorium was crowded when the artist first raised her bow. Assisted by Francis Moore, pianist, Mme. Powell presented a program which gave free play to her versatility. She played five numbers and many encores.

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“DEVELOPMENT OF AMERICAN MUSIC”

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PHILADELPHIA, April 14.—“The Development of American Music” was the topic at the final social meeting this season of the Contemporary Club in the Bellevue-Stratford Monday evening. Mrs. Cornelius Stevenson, the president, presided, and introduced as the speaker of the evening, Mrs. Edward MacDowell, whose remarks were the feature of a program made up of selections by American composers. Mrs. MacDowell once more emphasized the fact of her distinguished husband's ambition to obtain recognition for the advantages of his own land in the procuring of a thorough musical education. She spoke in warm praise of Franz Kneisel, commanding his support of the cause of American music, and performed sympathetically upon the piano the *largo* from her husband's “Sonata Tragica,” which was first given by its composer with the Kneisel Quartet, in Boston.

The Kneisel Quartet—Franz Kneisel, Hans Letz, Louis Svecenski and William Willeke—was present to furnish one of the most interesting numbers of the program, in a beautiful rendering of the *andante* from a quartet by Arthur Foote. The Kneisel players also played two movements of Chadwick's Quartet in D Minor, and F. S. Converse's Quartet in A Minor.

Local artists on the program were Nicholas Douty and Phillip H. Goepp, organist, pianist and composer. Mr.

Douty sang “Thy Beaming Eyes,” by MacDowell; “My Star,” by James H. Rogers, and “Twas April,” by Ethelbert Nevin; “Adoration” and “Song of Arcady,” by Philadelphia composers, Marie Zimmerman and H. Alexander Matthews respectively, and his own “Forgetfulness.” As an example of earlier American songs, Mr. Douty also gave with much feeling Stephen Foster's “My Old Kentucky Home” and “Way Down Upon the Suwanee River.”

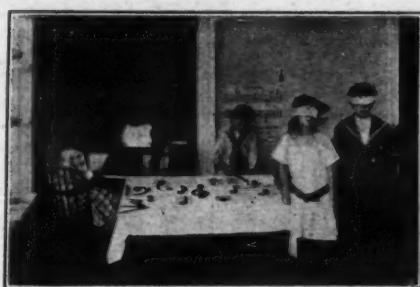
Mr. Goepp was heard with admirable effect in three compositions for piano, the “Fileuse,” Arthur Whiting; “Nocturne,” Clarence Bawden, a Philadelphian; and his own creditable work, “Toccata.” Howard Brockway also made a favorable impression, both as composer and pianist, in the presentation of three numbers, “At Twilight,” “Idyl of Murmuring Water” and “Capriccio,” of his own writing. Much of the success of this notable meeting of the Contemporary Club, as stated by Mrs. Stevenson, the president, in her opening remarks, was due to Harrison T. Morris, vice-president of the organization. A. L. T.

Toledo Soprano Wins Favor

TOLEDO, O., April 2.—In a recent concert under the auspices of the Y Mission Board, in the Y. M. C. A. Hall, the principal soloist was Audrey Dennison, a soprano of more than ordinary ability. Miss Dennison is a native of this city and has just returned from a season of study in New York under M. Elfert Florio. She was very effective in *Mimi's* aria from Puccini's “Bohème” and a group of lighter compositions by Landon Ronald and Homer Bartlett. The large audience was very enthusiastic and there were many floral offerings.

Kitty Cheatham's recent tour of Texas included recitals in Marshall, April 12; in Austin, at the University of Texas, on April 13, and in Houston on April 14.

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FAULTS OF THE GREATEST VIOLIN CONCERTOS ANALYZED

Victor Küzdö Points Out Shortcomings in the Works of Bach, Beethoven and Brahms—Finds Dullness and Monotony in Bach, Occasional Triviality and a Need of Elimination in Beethoven and Brutal Treatment of the Solo Instrument in Brahms

By VICTOR KÜZDÖ

If you ask a violinist or a musician or a music critic which violin concerto he considers the greatest, the prompt reply will be Beethoven's. The names of Brahms and Bach might be added to complete a formidable triumvirate. This preference has been accepted as an incontestable fact. My object in discussing the demerits of these concertos is not to shake or destroy the faith of their admirers, but to give a dispassionate exposition of their shortcomings. I will endeavor to show that these men of genius failed to produce a perfect and inspired violin work in the concerto form.

To consider them chronologically, I shall begin with Bach. He has written two concertos, besides a so-called Double Concerto for two violins. These works are held in high esteem, of course, because of their strict contrapuntal form. With the exception of the slow movements, I find them dull and monotonous. The slow movements also grow fatiguing to the listener in spite of their pleasing quality, because of their interminable length. I have often observed intelligent and music-loving patrons of symphony concerts and violin recitals, when Bach concertos were played, and have never failed to notice the bored look, and the suppressed yawn upon their faces. Their remarks during the intermission have been in full accord with this wearied expression.

Students of musical composition are the only appreciative listeners, because they know they are hearing the most perfect counterpoint ever penned. Their attention naturally centers upon the development and elaboration of the various themes. In other words, they are interested in the technique of the composition. The solo violin is a component part in all the Bach concertos, but has no dominating voice in the matter. The soloist, therefore, is at a great disadvantage, because he is playing a concerto that is not a concerto in the modern sense of the term, but an ensemble piece, a contrapuntal study. Latter-day composers have taken liberties with the concerto form, giving free rein to their imagination. They do not feature their command of dry counterpoint, nor are they afraid to write down and publish the dictates of their inspiration; hence, the result is decidedly more favorable.

In Beethoven's Concerto, fortunately, we find more music and less counterpoint. It is not generally known that

this concerto was first conceived and sketched for the piano, being later on rearranged for the violin by the composer himself. Little wonder that the first theme of the violin solo is perched in an unnaturally high register, and



Victor Küzdö, the Distinguished Violinist and Teacher

admits of smooth execution only with difficulty. The first movement of the concerto is the most effective of the three. The principal themes are very beautiful, but there is a good deal of common-place passage work, of the ordinary Kreutzer-Rode étude type.

One redeeming feature of the Beethoven work lies in the fact that the violin has a chance. It is not suppressed and overpowered by a heavy harmonic structure. The orchestration is discreet, the harmonization simple. I would suggest a cut in the orchestral introduction of this movement, for it is much too long. Instead of mere suggestions of the themes, Beethoven gives as a prelude an elaborate *résumé* of the whole movement. It is tiresome for the audience, and trying for the soloist. If it is not sacrilegious to cut scenes, nay, even entire acts from a Wagner opera, why not improve Beethoven's music in the same manner? It appears to me ridiculous that no violinist has the courage to take the initiative in curtailing this unimportant *potpourri*.

In the second movement, we have Beethoven at his best; albeit the first few measures open as in the first movement, with those unpleasantly situated high notes. Further on, there appears

a very simple and soulful melody, of great purity and depth. The movement ends, as it began, with figurations in the highest register of the violin, and without pause plunges into the *Finale*. This movement is one of Beethoven's weakest efforts—to me absolutely unworthy of his genius. It might serve its purpose in a sonatina, or in a de Bériot concerto as a jolly ending in the shape of a Rondino; but to think that Beethoven had to borrow a trivial *postillion* horn tune for his classic concerto, is positive evidence of temporary stagnation in the power of invention. He dishes it up in every possible key, on every possible string, and in all possible positions of the violin, and with a banal accompaniment too. The same tune is offered relentlessly, over and over again. The passage work—what there is of it—is also ordinary, and of the real exercise form. Even though a man be a genius, must we burn incense at his mistakes? No human being can be at his best at all times. Beethoven remains the same lofty genius, despite his weak moment.

Brahms's Work Mistakenly Named

If Brahms, the austere, had termed his work a "Symphony, for orchestra, with violin obligato," instead of a "Violin Concerto, with orchestral accompaniment," he would have set forth the nature of his composition more correctly. With such an overwhelmingly massive orchestral accompaniment as he wrote, all the soloist can do is to let himself be seen all the time and heard sometimes. The poor little violin is literally and brutally drowned amid a flood of sounds. The task of a brass band is imposed upon this graceful and poetic little instrument in the struggle for self-maintenance. The Concerto opens with a conventional orchestral introduction. At the entrance of the solo violin, the fuss begins. After tearing up and down the finger-board, in a frantic effort to "make port," the first and only hope in this movement for the solo violin looms up in the shape of an attractive melody of a few measures. However, it disappears very promptly, as though it were ashamed of itself. Then follows a good deal of passage-work of no distinction, and some more of a decidedly ugly nature. Certain parts (as, for instance, the reiteration of the interval of the ninth, in the high and low register of the violin) remind one of the shrieks of the damned. Music that suggests and apparently describes some awful calamity is out of place in a violin concerto.

The second movement opens with a lovely little pastoral-like air; but the trouble is that the oboe is playing it while the violin soloist stands there and has to listen to the only real melody in the whole concerto, when he himself ought to be playing it. The victim never gets a chance to "sing" during the entire movement. There are a lot of clumsy passages, which sound disagreeable, even though they are executed *sotto voce*.

The logical existence of an *Andante*, or slow movement, in a concerto, is to give the violin an opportunity to chant and enchant. Vainly do we seek this opportunity in the Brahms *Andante*. It is a very strange fact that Brahms, with all his gift for beautiful melodies (as we find demonstrated in his songs, chamber music, etc.), had to spite the most poetic of all instruments in denying its birthright to an *Andante* of

ravishing beauty, such as, for instance, the one in his D Minor Violin Sonata.

A Movement Without Melody

In the last movement of the Concerto, the violin "opens fire" with a martial theme of fragmentary rhythm. It is of a very jerky character and lacks spontaneity. The short rest on the second beat in each measure is an unpleasant interruption and a jolt to the esthetic ear. The learned music critics fondly inform the public that this theme is of Hungarian character. Although a native of Hungary, I have, so far, failed to discover in it the remotest resemblance to anything Hungarian. There is not a single melody in this movement. The impolite din keeps raging to the bitter end, with the ubiquitous tune, christened by the musical sages "Hungarian," popping up constantly.

After listening to this concerto I feel as though I had watched a daring trapeze act. To see a circus performer do his difficult aerial stunt astonishes, possibly excites one, but surely does not afford pleasure. The reason why violinists delight in playing the Brahms concerto, is because they—like all human beings—love the idea of conquest. To overcome the difficulties in it is their aim and pride. It is an undoubted pleasure to a performer to engage in any feat that inspires the multitude with awe.

The Brahms Concerto is placed at the head of the violin classics because of its form elaboration and skilful workmanship. The invention in it is very inferior, and the treatment of the violin as a solo instrument is a decided fizzle. Were I asked which part of the Brahms Concerto I consider the best, my answer would be Leopold Auer's cadenza for it.

John Barnes Wells and Mr. di Stefano Heard in Hamilton, N. Y.

HAMILTON, N. Y., April 12.—The 1914-1915 concert season here was closed by John Barnes Wells, tenor, and Salvatore di Stefano, harpist, with a delightful evening of music. Mr. Wells's songs were all in English and were marked by refinement, clear diction and due regard for rhythm. This young tenor's work is even and artistic.

Mr. di Stefano excelled in technique rather than in the interpretative side. His tone was ample, his offerings well chosen and his encores were many. Edith Evans handled the accompaniments well.

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**VITAL MUSICAL PROBLEMS DISCUSSED
IN APRIL EDITION OF NEW QUARTERLY**

As Reviewed by HERBERT F. PEYSER

THE April number of the "Musical Quarterly" (edited by Oscar G. Sonneck and published by G. Schirmer) is considerably more interesting than its predecessor. It offers matter far more vital and more deep-reaching in importance and its literary quality is more attractive. One misses in it that stodginess and oppressively academic atmosphere that made much of the first issue soporific. To the present one the contributors are John Runciman, Charles F. Farnsworth, Henry F. Gilbert, Cyril Scott, Frances Densmore, William G. Rice, J. G. Prod'homme, Charles Villiers Stanford, Edward Burlingame Hill, Edgar Istel, Sigmund Spaeth and Henry J. Harris. Of the divers articles the outstanding ones are Mr. Runciman's "Noises, Smells and Colors," Henry Gilbert's "The American Composer," Edgar Istel's "German Opera Since Wagner" and Cyril Scott's "Music and Material Expression." Widely as their titles may seem to express mutual irrelevance of content they really supplement each other in a very interesting way. Their ultimate bearing is upon the artistic and musical conditions of the present in one phase or another and their influence upon future developments.

As may be surmised from its title Mr. Runciman's article touches upon the efforts of Scriabine to achieve a sort of artistic synthesis by the simultaneous employment of music, colored lights and perfumes. The trenchant English critic has small sympathy with the aesthetic sophistries, the rarefied, dehumanized pseudo-philosophic aspirations of the extremists, futurists, imagists and other fungus growths upon the decaying spiritual stock of Europe which clamored for attention before the outbreak of the present cataclysm. For Scriabine's music Mr. Runciman entertains little respect. His early compositions he finds mere dilutions of Chopin, his later ones painfully conscious efforts to be original at all costs and never the results of a gradual evolution such as may be discerned in Beethoven and Wagner. "What Scriabine and Schönberg offer us," he concludes, "is something that is not music, and is not in the proper sense of the word meant to be music. It may turn out to be better than music but that is hardly conceivable so long as they are trying to make a kind of music (in the technical meaning of the word) which by a process of self-nullification gets rid of its own body . . . None of the great men would tolerate the vaporous, the windy, or like Mr. Scriabine, indulge in moonshine. They knew the soul could only manifest itself through the body, and that if the body of music were spoken at all it must be in plain, comprehensive terms."

Henry Gilbert's article on the "American Composer" is the soundest, sanest and most penetrating analysis of the much tormented question that has been vouchsafed us in many a moon. Mr. Gilbert is no chauvinist and he indulges in no rash prophesies nor vain optimism. He lays no disproportionate emphasis on a chance performance here and there of some mediocre American composition nor does he seek to palliate the mediocrity of much that is put forth by Americans. For him the distinctively American composer is as yet non-existent nor is his advent the matter of a day, a month or a year. In considering the prejudices against American composers he remarks most aptly that "in the first place there is the feeling which is widely spread that he (the American) can only produce works of an inferior order of merit. This feeling I am bound to say is somewhat justified by the facts. Many American composers (and would-be composers) hardly as yet realize the intense and utterly self-

sacrificing amount of concentration necessary to produce a real masterpiece. Our country is so rich, life is so royally easy here. It seems that in this as in other things the prize may be had for the plucking. That symphonies may be built by main strength even as are fifty-story buildings. But this rough and ready optimism, this objective and materialistic heroism with which America is filled is not the kind which creates great music. For that a finer sense, a more spiritual strain is necessary. Our Brooklyn bridges and fifty-story buildings are fine, heroic and masterful and fill one with exultant joy in the compelling power of the mind of man over material things. But it takes a yet sterner and deeper master for the mind to compel and to control itself. And this must be done before great art can arise." And Mr. Gilbert again hits the nail squarely on the head when he observes that "again, there is the attitude of the government; music, and indeed the fine arts in general, have no official recognition or governmental support and encouragement in this country. The attitude of the government of the United States toward the fine arts is indeed one of apathy if not complete indifference. . . . The consciousness of the American government which is representative of the people, has not yet appreciated the value and worth of culture as a civilizer." There is much else in Mr. Gilbert's article that is supremely worth while and it should be carefully absorbed by all those interested in the future of American music.

In his survey of the German operatic field since Wagner Edgar Istel cites a great number of names and statistics, proving most eloquently thereby how sterile the musical soil of Germany has become since the death of the creator of "Parsifal." Cyril Scott has some interesting observations on the expressive capacities of music which are especially valuable at a time when the art is being reshaped and purified in a fiery crucible. Other articles of value and interest are Mr. Spaeth's "Translating to Music," Mr. Hill's survey of Vincent d'Indy, Stanford's article on "Folk Songs and Nationality" and Mr. Rice's description of the Belgian carillons. Those interested in the growth of musical activities in this country will find Henry Harris's "Occupation of Musicians in the United States" profitable reading.

Salt Lake Audience Applauds Maggie Teyte Warmly

SALT LAKE CITY, UTAH., April 3.—An audience that completely filled Assembly Hall heard Maggie Teyte, the English soprano, in a performance that was warmly applauded. The program opened with "In quelle trine morbide" from *Manon Lescaut*, followed by "Caro Mio Ben," Giordano; "La Colomba," Schindler; "Invocazione a Venere," Parelli; the Tosti "Serenata" and a group of Debussy numbers, most of which were new to Salt Lake. The difficult aria from Louise, "Depuis le jour" was sung with ease and with a thorough appreciation of its content. Many encores were demanded. Laird Waller was an able accompanist. The concert was under the management of Fred C. Graham.

Z. A. S.

Reed Miller for Joint Concerts of Philharmonic and Oratorio Society

The New York Philharmonic Society announces the engagement of Reed Miller, tenor, as soloist for next season in its concerts in conjunction with the New York Oratorio Society. The works to be given are the Bach "Magnificat" and the Beethoven "Ninth Symphony." This will be Mr. Miller's fourth appearance with these organizations. He has also been engaged for a performance of the Ninth Symphony in Minneapolis and will sing in Boston in festival performances on April 14 and 15.

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PHILADELPHIANS SING NEW WARE CANTATA

Woodruff Chorus Gives "Undine"
Effectively—Miss Faas in
Recital

PHILADELPHIA, April 19.—The final concert of the season by the Eurydice Chorus was given in Horticultural Hall last Wednesday evening, the efficient work of Arthur D. Woodruff as director and the highly intelligent response of the women singers being again in evidence. The principal work presented was Harriet Ware's "Undine," for which the composer herself was expected to play the piano part. As illness prevented Miss Ware from being present, Ellis Clark Hammann, the club's regular accompanist, took her place with his usual artistic proficiency. The composition is much in the modern style, with considerable variety in the way of key changes. It has dramatic significance and musically is of conspicuous merit, its full beauty being realized, to the evident appreciation of the audience, on Wednesday evening. The chorus delivered its passages with skill and expression, and the two leading solo parts were admirably sung by Mrs. Emma F. Rahl, soprano, and John Barnes Wells, tenor.

Mr. Wells was also heard in a group of songs, in which he displayed his fine tenor to excellent advantage. Another pleasing feature of the program was a group of songs by Susanna E. Dercum, contralto, who gave Mrs. Beach's "The Year's at the Spring" with brilliant effect, as an encore. Among the other numbers, which included several choruses, were an excerpt from Borodine's opera, "Prince Igor," in which the obligato solo was well sung by Mrs. L. Jay Hammond, and "The River," a melodious and expressive work by Hedda van den Beemt, a Philadelphia composer.

Mildred Faas, lyric soprano, gave much pleasure to an appreciative audience in Witherspoon Hall, last Thursday evening, when she was heard in a varied program of songs with the valuable assistance

OPERA STARS SAIL FOR HAVANA

VIRTUALLY all of the principals in the opera company which will give a season of six weeks of opera in Havana, Cuba, sailed on Thursday of last week aboard the *Morro Castle*.

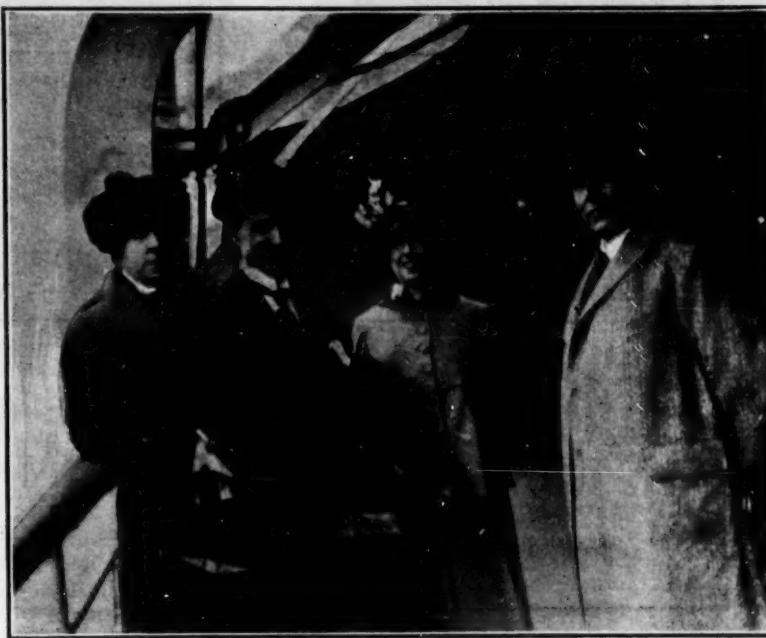
Among these artists were Mme. Maria Gay, Señor Giovanni Zenatello, the distinguished Spanish tenor; Titta Ruffo, the Italian baritone; Tullio Serafin, conductor; Mme. Elena Rakowska-Serafin, dramatic soprano; Manfredi Polzerosi and Giovanni Martino, bass; Guido Ciccolini, tenor; Claudio Mansueto, Mme. Yunita Capella, Margarita d'Alvarez.

Another member of the company will be Mme. Bernice de Pasquale, soprano, wife of the manager of the opera company. She will go to Havana by way of Key West, and Lucrezia Bori, of the Metropolitan, will join the company next week. The entire party included 110 persons, among them being thirty orchestra men, who will form the nucleus of the orchestra, the balance to be made up by Cuban musicians.

This opera season will serve to open

the new National Opera House, which has just been completed. There has been a big subscription for the opera season, one wealthy planter having pledged \$100,000.

A number of friends of the artists were at the steamer to bid them bon



Bidding farewell to opera singers on their way to Havana. From the left, Maria Gay, L. Camilleri, Nelly Leach and Giovanni Zenatello

voyage, and among these was L. Camilleri, the conductor, who will tour next season with Mme. Gay and Señor Zenatello as pianist and accompanist. The picture was taken on board the steamer by a MUSICAL AMERICA staff photographer.

while her charm of personality and attractive manner make her an ideal recital singer.

Her program on Thursday evening ranged from the "Alleluia" of Bach, which was well phrased and given with authority; the alluring "Se tu m'am" of Pergolesi, most delightfully sung; songs by Mozart, and Thomas Brown's florid "Shepherd, Thy Demeanor Vary," through Brahms, Wolf, Grieg, Borodine, Franck, Massenet, Debussy and Tschaikowsky, to a group of songs by contemporary Philadelphia composers. Among the latter Mr. Hammann's dainty "The Daffodils," with its ripplingly melodious accompaniment, and H. Alexander Matthews's beautiful "Song of Spring," were perhaps best liked, although Philip H. Goepp's "Victory," Henry S. Drinker's "Windy Nights" and Frank Oglesby's "The Song of the Thrush" also were received with much favor. The concluding group of a program which was notable throughout included "Soft-Footed Snow," by Sigurd Lie; "The Bird of the Wilderness," Edward Horsman; "Slumber Song," A. Gretchaninow, and "Summertime," Ward-Stephens. A. L. T.

Vocal and Instrumental Quartets in Cornell's Brooklyn Service

Under the direction of A. Y. Cornell, organist and choirmaster, there was given a special musical service at the Church of the Pilgrims, Brooklyn, on Sunday evening, April 18. Assisting Mr. Cornell was the regular quartet, Olive Kline, soprano; Nevada Van der Veer, contralto; Lambert Murphy, tenor, and Clifford Cairns, basso; Annie Louise David, harpist, and the Kasner String Quartet. The program was of exceptional interest and contained numbers by Kramer, Saint-Saëns, Bach-Gounod, Tschaikowsky, Verdi, Chadwick, Spicker, Cornell, Barnby and Fillipucci. Under the direction of Mr. Cornell the musical services at this church have reached a high standard as has been shown by the large attendance. The work of the soloists and quartet was excellent.

Standardization Principal Topic for New York Teachers' Convention

David Bispham and Franz Arens were guests of honor last Tuesday evening at the New York State Music Teachers' Association dinner at the Hotel McAlpin. Plans were discussed for the annual convention of the association, which will be held at that hotel on June 15, 16 and 17. Mr. Bispham announced that the project of standardizing the teaching of music would be the most important subject for the convention and added that something in the shape of a system of examination for music teachers would be submitted at the convention.

MANNESES FURTHER COLUMBUS UPLIFT

Artists Play for Children and Mr. Mannes Talks to Workers in Settlement

COLUMBUS, O., April 19.—Three interesting musical events made the past week significant. The first was a reception-musicale given by Mr. and Mrs. Robert Hutchins Jeffrey at their beautiful home in honor of Mr. and Mrs. David Manne, the noted violinist and pianist, of New York. Two hundred and fifty guests greeted the Manneles and listened to a delightful program later.

Through Robert Hutchins Jeffrey's generosity and public spirit, the pupils of Columbus schools, seventh and eighth grades and high schools, were presented with a similar program, given by Mr. and Mrs. Manne, in Memorial Hall, Saturday morning at ten o'clock. Nearly 3,000 children, teachers and friends heard this recital, in which not one concession was made to so-called "popular" music. Mr. and Mrs. Manne gave of their best, and Mr. Manne prefaced each number with illuminating remarks.

Sunday afternoon at 2:30 o'clock in the auditorium of the Columbus Public Library Mr. Manne addressed the settlement teachers and workers of the Women's Music Club, telling them about the music settlements of New York, in which he is the moving spirit. Mr. Manne's address was most helpful and inspiring.

The Women's Music Club established last October a full faculty of teachers of piano, violin and singing in each of the six social settlements of Columbus. From the beginning in October to the beginning of the new year over one thousand lessons were given to the settlement children.

ELLA MAY SMITH.

EDMOND CLÉMENT WOUNDED

French Tenor Singing for War Charities During His Convalescence

Edmond Clément, the famous French tenor, widely known in this country for his singing in opera and concert, has been wounded while at the front and has been devoting his time during his convalescence to giving concerts for the benefit of the wounded. Clément was one of the first volunteers for active service when the war started, although he had passed the age for military service.

A Paris despatch of April 4 to the New York Sun says that M. Clément's appearances during his convalescence have resulted in the raising of \$24,000 for war charities. He plans giving further concerts in the churches of France for the benefit of the three French Red Cross societies. Associated with him in his work will be Exmand Bonnal, the organist, and Edouard Laparra, violinist.

A concert in aid of the American Polish Relief Fund was given at Carnegie Hall, New York, last Saturday afternoon by Mme. Sembrich, Josef Hofmann and Efrem Zimbalist. Mme. Alma Gluck was unable to appear on the program as scheduled and additional numbers were given by the other artists. The audience was large and it was estimated that about \$7,000 was added to the fund.

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W. J. Henderson in New York Sun:—"This was an uncommonly interesting and commendable recital. Mr. Powell possesses many and large gifts."

Max Smith in New York Press:—"There is something distinctly refreshing in the young artist's vigor and enthusiasm. Music to him is not a mere conglomeration of notes cast into a formal mold, but an expression of emotional life."

P. V. R. Key in New York World:—"A young pianist of splendid promise is John Powell, well known as a composer. Mr. Powell disclosed a sympathetic touch and a discriminating interpretative understanding."

Richard Aldrich in New York Times:—"Mr. Powell has the qualities of enthusiasm and conviction in his playing; there is nothing lackadaisical about it. His enthusiasm lends intrinsic value to his work."

John Powell will be in America All Next Season

FOR TERMS AND DATES ADDRESS

LOUDON CHARLTON

Carnegie Hall, New York

STEINWAY PIANO USED

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Of Oscar Saenger's artist pupils who are doing excellent work on the concert stage, Sidonie Spero filled eighteen engagements during the past month. In many instances she received return engagements. She sang at the Théâtre Français three times; concert at Aeolian Hall, three times; German Kultur Society; Urania Quartet Club; Vereinigte Sänger of Elizabeth, N. J.; German Press Club of New York.

Elsa Riefflin gave a song recital recently in College Hall at the Hotel Astor. Her lovely soprano voice of sympathetic quality and artistic finish was heard to advantage in a program of eighteen songs, which embraced a wide variety of style. Miss Riefflin also sang at a concert in Terrace Garden recently before a large and enthusiastic audience.

Kathryn Guarnieri, a young soprano, was the soloist at a concert at the Studio Club on April 7, when she received a great ovation after her first group of songs. Her voice is exceptional in quality and range and she displayed her versatility in a program which embraced English, French, German and Spanish songs and arias. Miss Guarnieri is also talented as an actress. The previous evening she sang at a concert in Masonic Hall, Brooklyn, where she was enthusiastically received and obliged to respond to several encores.

Helen Newcomb, soprano, and Marie von Essen, contralto, will give a joint recital in Chickering Hall on May 3. Miss von Essen has just accepted the solo position at the Old Dutch Reformed Church, Brooklyn.

Genevieve Houghton sang one of the leading soprano roles with the "Prince of Pilsen" company, just returned from a two months' tour.

Eva De Vol Avery, coloratura soprano, Virginia Thomson, contralto, and Pierre Remington, basso, will give a series of operatic performances throughout the Middle West beginning April 29, and they have also booked a six weeks' concert tour during the Summer months.

A Miller vocal art-science lecture was given recently at the studio of Adelaide Gescheidt, by Dr. Frank E. Miller.

The subject of overtone was demonstrated by the latest instrument called the "Harmonion," which registers nine octaves of tone and is the outcome of discoveries of Dr. Miller. The sounds were pure and true and prove further the possibility of developing phenomenal sound producing instruments that have never been thought possible before.

This was followed by voice demonstrations of the pupils (in contrast to mechanical sound), who accurately produced the seven individual overtones and their perfect blend, which this vocal art-science claims must be registered by every voice so that it may be complete in its quality.

Amplification of tone followed. This brought about the fact that beauty of

voice depends largely on the pulse vocal cords in producing resonance in the voice. Amplification of power of voice is only possible where there is a balance of the vocal adjustments making a perfect mechanism whereby the contact of the fifth cervical spine is then brought about as a natural sequence and the mystery of amplification of power of voice disappears and power is a fact and definite procedure.

Rhythm according to natural law was the next point in discussion. The idea of the ear being essentially an agent for rhythm and pleasurable so, next to harmony, brought out an intensely interesting discussion.

Rhythm in vocal art-science is the living drop of blood that goes to the uttermost parts of the body. It is through the development of the sense of rhythm through the eternal flow of the blood, with the breath, that the body, soul and spirit are united to make it possible for one to have individual artistic expression in singing.

Cecil Cunningham, the dramatic soprano, who has been studying with Arthur Lawrason, gave a recital at the latter's New York studio on April 15. Those who attended the musicale were surprised by the remarkable results achieved by this talented singer, who displayed not only a voice of fine caliber but keen intelligence and appreciation of artistic values. Miss Cunningham was assisted by Valerie Cunningham, her brother, at the piano, George Longsmith, violinist, and Francis Moore, the pianist, who was heard in several solos. Harry Gilbert played the accompaniments for Mr. Longsmith. Among her songs were "Lithuanisches Lied," Chopin; "Es muss was Wunderbares Sein," Ries; "Als die Alte mutter," Dvorak; "Frühlingsglaube," Ries; "Loreley," Liszt; "Zueignung," Strauss, and "Year's at the Spring," Beach.

Advanced pupils of Joseph Horodas, assisted by Regina Rosenthal, contralto; M. Horodas, basso, and A. Horodas, cellist, gave a piano recital in Carnegie Chamber Music Hall on April 11. The following soloists appeared: Florence Rappaport, Celia Weissman, Ethel Hayman, Josephine Baum, Ray Starr, Ruth Rosenblum, Celia Elpern, Mildred Cohen, Bella Rosen, Adeline Atkin, Frank Neumark, Minnie Rosen, Carrie Salomon, Dora Elpern, May Levison, Barnet B. Meltzer, Elsie Carton, Helen Druck and Pearl Sackman.

Mrs. Robert Goldbuck, favorably known in the Middle West as a concert pianist, and of late coaching her répertoire in New York with Gustav L. Becker, was announced to give a recital at Chickering Hall, Lord and Taylor Building, on the afternoon of April 28, but owing to illness has been obliged to

postpone her appearance. Mr. Becker, on rather short notice, has decided to have some of his advanced pupils give a joint recital with an assisting artist at the same place and date. Mabelle M. Sniffen, who a few weeks ago gave a successful piano recital at this attractive concert room, will again be heard on this occasion.

At the studios of Adelaide Gescheidt, in Carnegie Hall, Tuesday evening, April 13, a lecture was given by Dr. Frank C. Miller on overtones, amplitude and rhythm according to natural law. Those taking part in the blending of science and art were Mr. Carey, tenor; Mrs. Miller, soprano; Miss Harris, soprano; Mr. Karples, tenor, and Mr. House, tenor.

One of the many artist pupils of William Thorner, Carl Cochems, has been engaged by Cleofonte Campanini for the Chicago Opera Company. Carl Cochems is a bass who has sung important rôles with the Quinlan Opera Company. He pursued his studies abroad with Mr. Thorner. With the Chicago Opera Company he will sing the leading bass rôles.

Josephine M. Shepard, dramatic soprano, and Elsie B. Lovell, contralto, artist-pupils of Mme. Ada Soder-Hueck, gave a recital in Chickering Hall on April 16. Their program was thoroughly diversified and was performed with taste and distinction. Ethel Brown was the accompanist. A number of encores were demanded and granted.

BISPHAM'S BROOKLYN THRONG

Stage of Academy Utilized to Seat Big Audience of Baritone

The undiminished power of David Bispham to enthuse music lovers was attested on April 20, when he gave a program of songs in English at the Brooklyn Institute of Arts and Sciences. It was the second appearance of the famous baritone at the Academy, and not only was every seat in the music hall occupied, but also nearly the entire stage.

Accompanied by Woodruff Rogers, Mr. Bispham began his program with Handel's "Where E'er You Walk," from "Semele," which was followed by "It is Enough," from "Elijah" and Carl Loewe's "Tom the Rhymer" and "Edward." In the oratorio numbers Bispham disclosed fine interpretative breadth and in the ballads a dramatic force.

The program also contained Tom Moore's "Row, Gently Here," "Believe Me if All Those Endearing Young Charms," "Where Be Goin' To?" "Down Among the Dead Men," "The Pretty Creature," by Storace; "Danny Deever," Homer's "Banjo Song," Will Marion Cook's "Exhortation," "The Fate of the Flim-flam," by Bergh, from the poem of Eugene Field; Woodman's "I Am Thy Harp" and the recitation to piano accompaniment of Browning's "The Pied Piper of Hamlin."

Ignace Jan Paderewski and Josef Hoffmann were the chief guests at a dinner given last Monday evening at No. 41 East Eightieth street by Elinor Comstock.

CHICAGO OPERA ASSETS SOLD FOR \$75,000

Real Estate Broker the Purchaser—Expected that Property Will Eventually Revert to New Company

CHICAGO, April 14.—Assets of the old Chicago Grand Opera Company, which recently entered into bankruptcy, passed into the hands of William O. Melcher, real estate broker, according to an order issued to-day by Referee in Bankruptcy Frank L. Wean. Attorney Harold F. White, representing Frank M. McKey, trustee of the opera company, said Melcher's bid of \$75,000 was the highest. He stated that while Melcher is not acting for the opera company and purchased the property in his own name, the property would probably be brought back to the reorganized company.

"I have purchased the assets of the Chicago Grand Opera Company in my own name and not as a representative of the company," said Melcher. "There will probably be a disposition of this matter within the next two weeks."

The court order directs that McKey is to turn over to Melcher "all the books, papers, records, documents, library, manuscript, musical scores, sheet and manuscript music and musical effects, and including all the scenery, stage properties of every kind and character, and all the costumes, uniforms and other paraphernalia and the property used and owned by the Chicago Grand Opera Company, wherever the same may be located or situated except the cash on hand."

Artist Pupils of F. X. Arens Win Favor in Connecticut

HARTFORD, CONN., April 20.—Several artist-pupils of the Arens Vocal Studio have recently appeared with marked success in this city. Edith M. Aab, contralto, who studied with Mr. Arens for a number of years, recently gave a joint recital with that sterling artist, Reinald Werrenrath. Miss Aab is the contralto soloist at the Asylum Hill Congregational Church, Hartford.

Mary Hamlin, a mezzo-contralto, recently assisted at a concert, on which occasion she sang "Ecstasy," by Beach; "Serenade," by Strauss; "The Fairy Pipers," by Brewer, and "Elegy," by Massenet.

These were done with clear enunciation, pure tone quality and fine interpretation. Miss Hamlin has been engaged as the contralto soloist of the South Congregational Church.

Another contralto, Mrs. N. C. Reynolds, recently sang at a concert given under the auspices of the Founders and Patriots in New Haven, giving great pleasure with her rich, well placed voice. Mrs. Reynolds is the contralto soloist of the Center Church (the First Church of Christ), the oldest and most aristocratic church in Hartford.

Mrs. Clara Oakes Usher, soprano, is another of Mr. Arens's Connecticut artist-pupils, whose clear high voice, fine diction and impressive style are responsible for her steadily increasing success.

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EDITH THAYER'S RISE TO STARDOM

Young American Soprano to Take
Emma Trentini's Place in
Light Opera

EDITH THAYER, a young American soprano, will on Monday take the place of Mme. Emma Trentini in the leading rôle of "The Peasant Girl" at the Forty-fourth Street Theater in New York. Behind her engagement to appear in a stellar rôle there is an interesting story of a battle with discouragement which was related this week by Arthur Lawrason, the well-known teacher of singing.

Miss Thayer played a small part in "Somewhere Else," by Gustave Lunders, after her return from Europe. It was found that her voice was too small and undeveloped to enable her to fill the position of understudy to the prima donna for which she had been engaged. She appealed to Cecil Cunningham, a student of Mr. Lawrason's, for advice, and Miss Cunningham arranged to have her voice tried by her teacher. Miss Thayer expressed her despair over what seemed to her a hopeless vocal condition and had quite made up her mind to return to her home in Massachusetts to enter a commercial pursuit.

Contrary to the advice given Mme. Schumann-Heink by a director in Germany who once recommended that she abandon singing and take up sewing as a vocation, Mr. Lawrason urged Miss Thayer to continue her professional



Edith Thayer, a Gifted Pupil of Arthur Lawrason, the New York Teacher of Singing

career and gave her absolute assurance of a successful outcome. Within two months a company was organized to produce "The Geisha" and Miss Thayer was taken on as one of the singing girls and as an understudy to Alice Zeppilli. When the star withdrew, giving only an hour's notice, Miss Thayer was called upon to take her place. Her success was immediate, and the public gave her high recognition for the excellence of her singing. Arthur Hammerstein then engaged her to star in a road company presenting "The Firefly." During the second season Miss Thayer took Mme. Trentini's place in the first company, and next week will mark her entrance into real stardom on Broadway.

ST. PAUL DEBUT OF BARRIÈRE ENSEMBLE

Heard by Largest Crowd Ever
Assembled There to Hear
Chamber Music

ST. PAUL, MINN., April 19.—The Barrière Ensemble of woodwinds made its entry into Minnesota's capitol city under the auspices of the Schubert Club, appearing Saturday night in the People's Church in a program of chamber music which closed the season's series of concerts.

The organization of wind instruments was interesting and delightful in its novelty and extremely artistic playing. A large audience responded generously to Beethoven's Octet in E Flat, Op. 103; to the Mozart Divertimento; to Gounod's Petite Symphonie. Particularly charming were the trios for flute, oboe and clarinet—Kuhan's Andante con Variazione and Christian Kriens's Ronde des Lutins. Pierné's Pastorale and Deslandre's Scherzo excited close attention and prolonged applause. Mr. Barrière completely won his hearers in the solos, "Musette" by LeClair, an Air by Aubert, a Serenade by Huë.

Over 1,200 persons heard the concert, the largest number ever assembled in St. Paul to hear chamber music.

The Minnesota contest arranged by Mrs. George S. Richards, State vice-president of the National Federation of

Musical Clubs, for the national body was held Saturday in the People's Church. Thirteen contestants appeared before a jury of five, drawn from St. Paul, Minneapolis and Duluth. Two of the three winners were residents of St. Paul and members of the Schubert Club. The winners were Adelaide Pierce, contralto, member of the Schubert Club; Charlotte Burlington, pianist, member of the Schubert Club, and Charles Truman, violinist, of Minneapolis. These are eligible to the district contest in Chicago next week. The jurors were Mrs. Katherine Hoffmann and Maximilian Dick, of St. Paul; Carlisle Scott and Caryl B. Storrs, of Minneapolis, and Fred Bradbury, of Duluth.

At the Schubert Club's annual business meeting a membership of 1,008 was reported. The following officers were elected for the season 1915-1916:

President, Mrs. Warren S. Briggs; first vice-president, Mrs. C. E. Furness; second vice-president, Mrs. C. L. Hilton; third vice-president, Elsie Shawe; recording secretary, Gertrude Hall; assistant recording secretary, Mrs. S. D. Flagg; corresponding secretary, Mrs. Benjamin Gorham; assistant corresponding secretary, Eleanor Koehler; treasurer, Cornelius Lusk; librarian, Mrs. J. W. Thompson; assistant librarian, Mrs. Emil Fraizer.

Some of the best St. Paul talent and artistry was called into service on the occasion of the Newsboys' Benefit. Jessica De Wolf, soprano, contributed a group of songs in her usual artistic manner, George Klass a violin solo, Marie O'Meara, contralto, and Francis Rosenthal, basso, each a group. Mrs. Katherine Hoffmann accompanied. The Apollo Quartet appeared also; the St.

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Paul Musicians' Association Band, A. L. Snyder, conductor. Guy Durrell, of the Huntington Players, gave a reading. Governor W. S. Hammond made an address. F. L. C. B.

State Winners in Texas Contest

SAN ANTONIO, TEX., April 19.—The Texas State contest was held recently in the Saint Anthony Hotel, being in charge of Louise Race, State chairman of the music department of the National Federation of Musical Clubs. The judges were Arthur Claassen, Alois Braun, Maestro D'Acugna, Mrs. Frederick Jones and Ernest Thomas. The contestants comprised four pianists, several singers and one violinist. Harold Morris won highest place in the piano section, Mrs. Joseph Smith was the winning singer and Maurice Matthews the violinist. These musicians go to Memphis on April 23 to compete against the strongest of all Southern States.

Arens Pupil Wins Favor in Portland (Ore.) Concert

PORTLAND, ORE., April 15.—The importance of music in the life of the community was emphasized again on April 7 at the meeting in the Hotel Astor of the Rainy Day Club of America, an organization devoted to civic welfare. The program was given over largely to music, three vocal groups and a piano number being heard. Margery Haussman, a Portland exponent of the Arens Vocal Method, was delightful, both in the plaintive Massenet "Elegie" and Sterne's brilliant waltz song, "Springtime," to which her pure soprano was

MAY 11, 1915

CLOSES THE EASTERN
SEASON FOR

Lucy Gates
Soprano

With her appearance in Waterbury, Conn., on MAY 11th, MISS GATES will end her concerts in the East. She will leave on May 12th for a series of recitals in Utah and Colorado.

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Club Concerts and Joint Recitals the Order of the Day in Chicago

Amateur Musical Club Closes Season with a Widely Diversified Program—Federated Clubs in First Annual Concert—Marshall Field Choral Society in Coleridge-Taylor and Gade Cantatas—Irish Choral Society Sings Verdi Requiem—Three Joint Recitals

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, April 19, 1915.

LAST of the Amateur Musical Club's concerts of the present season was that at the Illinois Theater last Monday afternoon. It brought forth a number of piano and vocal selections, performed by Edna Gunnar-Peterson and Mrs. Louise Harrison Slade, and also a Trio, for piano, violin and horn, by Brahms, played by Eleanor Scheib, Mrs. Rachel Steinman Clarke and Lorenz Sansone. There was a group of songs by Mrs. Minnie Fish Griffin, and an interesting selection of piano pieces by Carolyn Louise Willard.

Miss Willard's numbers were MacDowell's Etude, "Ungarisch," Op. 39, and the set of "Märchenbilder" by Erich Wolfgang Korngold, the youthful Viennese composer. These, as well as a romance by Arthur Hinton, were interpreted with facile technique, resonant tone and musical taste. Her interpretation of the "Ungarisch" was virile and dashing.

The first annual concert by the Federated Musical Clubs of Chicago was given in the Gold Room of the Congress Hotel last Thursday evening. A program of eight numbers was presented, not the least interesting being the selections of the United Chorus of Federated Clubs, conducted by William L. Tomlins, former leader of the Apollo Club of this city. Three pieces for piano, violin and viola were played by Mary Marshall, Julia Marshall and Edna MacDonald; a group of songs was sung by Mabel Corlew-Smidt; Carol Robinson, pianist, played pieces by Liszt and MacDowell; William Beard, the baritone, sang a group of songs, including one by Carpenter and another by Branscombe; Amy Emerson Neill, violinist, had three short pieces on the program, and Esther May Plumb was heard in songs by Debussy, MacFadyen and Gretschianinow. The chorus sang Schubert's "The Lord Is My Shepherd" and Brahms's "The Death of Trenar."

Baritone and Pianist in Recital

Edward Clarke, baritone, and Kurt Wanicek, pianist, gave a joint recital at Thurber's Hall Thursday evening with pleasing success. Mr. Clarke, in four songs by Richard Strauss, disclosed fine interpretative qualities, a pliable voice and clear enunciation. He sang in English and made the texts particularly interesting by means of his clear diction. Mr. Wanicek played the *scherzo* and

andantino from Schumann's G Minor Sonata, the D Flat Etude, by Liszt, and a Toccata, Op. 111, by Saint-Saëns. After hurrying through the *scherzo* he played the Liszt and Saint-Saëns numbers with much more repose. Mr. Clarke also gave the "Enoch Arden" by Tennyson with the music of Richard Strauss. Esther Hirschberg played the accompaniments musically.

The Marshall Field & Company Choral Society, now in its ninth year, was heard in an enjoyable concert at Orchestra Hall last Thursday evening, at which it presented, under the direction of Thomas A. Pape, Coleridge-Taylor's "Hiawatha's Wedding Feast" and "The Crusaders," by Niels W. Gade.

The chorus, which numbers some 200 mixed voices, gave a good account of itself in both these works, and did especially well in the dramatic passages of the "Crusaders."

John B. Miller, the tenor, made an especial impression in the solo, "Onaway, Awake, Beloved," in the former work, and in the latter, with Permelia Newby Gale, contralto, and James Goddard, basso, carried off a share of the honors of the evening. Mr. Goddard particularly made a decided success in this work with his sonorous, well schooled baritone, high in range and of excellent quality. He made the music of "Peter the Hermit" in "The Crusaders" a telling part of the cantata.

An orchestra composed of members of the Chicago Symphony Orchestra supplied the instrumental parts of the scores and played the music with finish. The entire concert reflected great credit on the chorus and its conductor, Mr. Pape.

Ralph Michaelis, violinist, and Mme. Marie Dupont, soprano, were heard in a joint recital at the Auditorium Recital Hall Friday evening. Mr. Michaelis displayed a commendable technical proficiency and good musical insight. He has a good round tone, though it is not one of great power.

Mme. Dupont, in the "Rittorno Vincitor" from Verdi's opera, "Aida," was revealed as the possessor of a dramatic soprano voice of fine timbre and good range. She was heard in a group of songs of light character, which she sang with good English diction.

Verdi Requiem Well Sung

The Irish Choral Society, under the direction of Daniel Protheroe, gave a stirring performance of Verdi's Manzoni Requiem at Orchestra Hall last Sunday afternoon, assisted by fifty members of the Chicago Symphony Orchestra; Allen

W. Bogen, organist; Marjorie Dodge Warner, soprano; Rose Lutiger Gannon, contralto; Albert Lindquest, tenor, and Marion Green, basso. Of particular artistic significance were the tenor solos which Mr. Lindquest contributed, and his co-operation in the concerted numbers was also of decided musical value. His voice, which is of lyric quality, came forth clearly and pure in intonation.

The chorus sang with brilliance the "Dies Irae" and throughout the Mass disclosed fine rhythmic accentuation, good tonal shading and precision of attack. Its improvement has been marked since Mr. Protheroe has been director. The chorus now consists of some 200 singers.

Prudence Neff, pianist, and Robert Dolejsi, violinist, were heard in a joint recital Sunday afternoon at Central Music Hall. Their program contained the Violin Concerto in D Minor, by d'Ambrosio, which had its first performance at this concert; the César Franck Sonata, for piano and violin, in A Major; the Sonata, Op. 57, by Beethoven; Liszt's "Mephisto Waltz," arranged by Busoni, and two pieces for violin by Goldmark and Sevcik.

Miss Neff disclosed in her numbers musical grasp and technical efficiency. Mr. Dolejsi presented the d'Ambrosio Concerto creditably. It is a work in three movements with melodious themes which are musically developed.

MAURICE ROSENFELD.

Oscar Seagle to Teach at Lake George This Summer

Oscar Seagle, the distinguished baritone, who was heard recently in a recital in Carnegie Hall and who has sung many times in public in New York this season and elsewhere, plans to take a home for the Summer at The Hague, Lake George, N. Y. Accompanying him will be about twenty pupils, who have expressed a desire for study during the Summer. Mr. Seagle sang at the morning musicale in Washington, D. C., for Mrs. David Jayne Hill, April 6. About one hundred and fifty of Washington's leading society people were present. This week, Saturday, Mr. Seagle will again sing in Washington at a concert with Maggie Teyte. On Wednesday of this week Mr. Seagle was heard at a concert for the benefit of the Belgian orphan children in company with Mme. Povla Frisch, the mezzo-soprano, and Jean Verd, pianist.

Beatrice McCue in "The Rose Maiden"

Beatrice McCue, the talented New York singer, was heard in the contralto part of Cowen's "The Rose Maiden," which was given by the Recreation Centre Choral Society, Earle A. Wayne, conductor, at the West Side Y. M. C. A., New York, last Saturday evening. Miss McCue was in good voice and added greatly to the success of the performance.



REINALD WERRENRATH

He now statuquely occupies the position of one of the most successful singers on the American concert platform, and it would be a venturesome catapult that would dare try to knock him off.—N. J. COREY in the Detroit Saturday Night, March 13, 1915.

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STOCK INTRODUCES OLDBERG RHAPSODY

Evanston Composer's "June" a Work of Originality—Casals with Orchestra

CHICAGO, April 19.—The next to the last program of the present season of the Chicago Symphony Orchestra, under the direction of Frederick Stock, given Friday afternoon, was made notable through the appearance as soloist of Pablo Casals, the noted 'cellist, who played with the orchestra for the second time this season, through the first performance of Arne Oldberg's Rhapsody, "June," and the performance of Erich Wolfgang Korngold's Overture to a Play, Op. 4.

Mr. Casals's contributions to the program were the Concerto for Violoncello in A Minor, Op. 129, by Schumann, and the "Kol Nidrei," for violoncello and orchestra, arranged by Max Bruch. In the Schumann concerto Mr. Casals exhibited a suave and highly musical tone, and in the cadenza of the last movement disclosed brilliance of execution. The plaintive Hebrew melody, "Kol Nidrei," was made exceedingly appealing. Mr. Casals was recalled a number of times at the end of the program.

Korngold's "Overture to a Play," which began the concert, is remarkably well scored. There is much color in the work, and its composer shows thorough familiarity with the demands of orchestral writing.

The rhapsody, "June," by Oldberg, is the most original work of this Evanston composer. It has notable melodic content, its appeal is instant, and it is scored with skill. The academic, scholarly traits of the composer appear less marked in this work than in his former compositions, and his mood is one of light-hearted gayety. The orchestra performed all this music admirably and also was heard in the César Franck D Minor Symphony, one of the favorite works of Mr. Stock.

Last Tuesday afternoon, the last concert given by the Chicago Orchestra at Leon Mandel Assembly Hall, University of Chicago, brought forth Brahms's Symphony, No. 3; the Overture, "Othello," by Dvorak, and Wagnerian excerpts from "Tristan und Isolde," arranged for concert performance by Frederick Stock; the "Lohengrin" vorspiel, and the Ride of the Valkyries and Magic Fire Scene from "Die Walküre." Mr. Stock conducted.

M. R.

In Huntington, W. Va., it is planned to add forty voices to the Choral Association. The new singers are to be chosen from local high school students.

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ENTIRE Season 1915-16

SAN FRANCISCO'S OWN OPERA OPENS WITH FINE PROSPECTS

Promising Début of Resident Singers in "Carmen" Encourages Promoters in Work of Exploiting City's Talent—Projectors Declare Financial Results Satisfactory—Recital by Julia Culp

Bureau of Musical America,
1101 Pine Street,
San Francisco, April 14, 1915.

THE campaign for permanent grand opera, with support guaranteed by a large number of wealthy subscribers and other music-lovers, was inaugurated last Monday evening with an entirely creditable production of "Carmen" in Scottish Rite Auditorium. No theater

being available, this home of concerts met the requirements fairly well, although the smallness of the stage was a disadvantage and the auditorium is without boxes.

Alessandro Bevani had charge of the production, and members of his recently disbanded company were the principals. Alice Gentle increased her local popularity in the title rôle; Giuseppe Opezzo was the *Don José*, Paolo Gallazzi the *Escamillo*, and Johanna Kristoffy the *Micaela*. Two of our San Francisco singers were heard for the first time in opera, Jack Hillman, the well-known baritone, taking the rôle of *Morales*, and Agnes Sievers being the *Frasquita*.

Constructive Local Work

Both of these sang and acted so well that decided encouragement was given to the promoters in their hope of performing valuable service by exploiting home talent. Marcelle de Journel and Guglielmo Giuliana, who had subordinate rôles, are San Franciscans, too, but both have had much operatic experience. Many local singers were in the chorus. The orchestra, though small, proved gratifyingly harmonious for a new organization, and the praise for this, as for the artistic success of the entire production, belongs to the excellent conductor, Josiah Zuro.

Not more than three-fourths of the seats were occupied; but the vacant rows were covered by subscriptions. Lillian Harris Coffin and Minnie Elizabeth Webster, the guiding spirits of the supporting association, declare that the financial returns were satisfactory and that the outlook is bright. Economy in production is their first principle. There are no mid-week performances.

Julia Culp is here this week, singing in San Francisco and the neighboring cities, and spending considerable time at the Exposition. She gave her opening recital in the Columbia Theater Sunday afternoon, and she and Coenraad v. Bos, her accompanist, were greeted with great enthusiasm. On Tuesday evening Mme. Culp sang for the Berkeley Musical Association, the Harmon Gymnasium, on the University campus, being thronged.

Fraemcke and Hein Entertain Prominent Musicians

August Fraemcke and Carl Hein, directors of the New York College of Music, gave an evening to their fellow musicians in the hall of their conservatory in East Fifty-eighth street on Saturday evening, April 17. The guests were served by Willem Willeke, Sigmund Herzog and Ludwig Marum, whose efforts were much appreciated. The concert hall was transformed into an attractive summer garden, in which a peasant inn had been erected, in which Mr. Hein acted as host. Among the prominent musicians present were Rafael Joseffy, Josef Hofmann, Alfred Hertz, Leopold Godowsky, Josef Stransky, Kurt

Schindler, Rubin Goldmark, Cornelius Rübner, Walter Damrosch, Franz Kneisel, Mischa Elman, Leo Schulz, Theodor Spiering, Oscar Saenger, W. Eban, Louis Svecenski, Hans Letz, Percy Grainger, Albert Von Doenhoff, Henry Meyer, Richard Arnold, Paolo Gallico, Alexander Lambert, Albert Reiss, Otto Goritz and William Barber.

LOS ANGELES CLUB HONORS MISS CRAFT

Soprano Feted at Gamut Dinner
—Julia Culp's Delightful Recitals

LOS ANGELES, CAL., April 11.—At the April dinner of the Gamut Club the chief guest of honor was Marcella Craft. After a happy introduction by W. J. Porter Miss Craft gave a naïve talk in which she expressed her satisfaction at spending the Summer in California and at taking the leading rôle in the prize opera, "Fairyland."

Effective musical numbers were offered by Constance Balfour, soprano; Lucia Forrest Easton, harpist; Dwight Edwards, baritone; Margaret B. Stevenson, soprano, and Augette Forêt, who was heard in Breton stories and folk songs, bewitchingly given. There were a number of speakers: Louis Gottschalk, Dr. W. P. Brugg, of Seattle; Mr. Whiffen, president of the City Council; Kathleen Howard, contralto; Stanley Castlemon, of Riverside; Mrs. W. H. Jamison, Miss Norton, supervisor R. H. Norton, and others.

Albert Reiss, the Metropolitan tenor, has been engaged to sing one of the rôles in "Fairyland," and it is possible that Orville Harrold, tenor, may sing a leading part.

Julia Culp was greeted with two fair-sized audiences at Trinity auditorium last week in the Behymer Philharmonic course. Her programs were largely of the German *lieder*, though her excellent enunciation in the English numbers indicated that she is able to give a program in English. Her beautiful tone quality was a delight to her auditors. On the first program, "The Star," by James H. Rogers, had an especially hearty reception, possibly on account of the fact that the author of the text, Charles F. Lummis, is a resident of Los Angeles. Mme. Culp made an enviable impression as an interpreter of moods in song.

The Brahms Quintet Club, comprising Messrs. Selling, Rovinsky, Kopp, Simonson and Grunn, gave its last program of the season on Saturday night, with Roland Paul, tenor, as soloist. The instrumental numbers were quintets by Saint-Saëns and Scharwenkay, which were played with a finish that marks the continued progress of this club. Mr. Paul sang several French songs in excellent taste.

W. F. G.

Marie Stapleton-Murray to Tour the Southwest

Marie Stapleton-Murray, the New York soprano, will bring her musical season in the East to a close with a New York appearance April 25, after which she will begin a tour of the South and Middle West with a recital at Memphis, Tenn., April 30. At this concert Mrs. Murray will be assisted by Katherine Seay Falls, the talented young violinist. At the conclusion of this Spring tour Mrs. Murray will sing the soprano rôle in Verdi's "Aida" at the Miami University's Spring Festival, Oxford, Ohio, May 13 and 14.

HARRIET STERLING HE MENWAY CONTRALTO

Review of BOSTON Recital, April 8, 1915

THE PRESS

THE BOSTON HERALD, April 9, 1915—The singer's voice is rich, brilliant, sonorous. In timbre a true contralto, her range is unusual. There was evidence of excellent training and native intelligence. The management of breath was commendable. The phrasing was musically. The singer's repertoire is large and varied and the program was ambitious. On the whole she was at her best in the German songs. In these her enunciation was most distinct and her interpretation most effective.

THE BOSTON TRANSCRIPT, April 9—Mrs. Hemenway's concert last evening, with a programme that ranged from old airs through classic *lieder* to contemporary songs, disclosed once more the range and the warmth of her mezzo-soprano tones, her excellent practice of the art of song, her regard for clear diction and moulded phrasing and her intelligent response to the substance and the style of her pieces. A friendly audience heartily applauded her.

THE BOSTON GLOBE, April 9—Mrs. Hemenway sang music by Gluck and Handel with an excellent sense of the breadth and the sustained line that characterized it. There was dignity of expression. The number from Rossini's "Semiramide" showed a discrimination between the character of recitative and that of aria. The voice is one of splendid resources, of large range, expressive quality, ample in volume.

CHRISTIAN SCIENCE MONITOR, April 9—The singer had prepared a program with scrupulous care of detail and showed unusual rhythmic sympathy. There was unity; evidently to her the song is more than a series of notes.

MUSICAL AMERICA, April 17—Mrs. Hemenway's voice is of rich quality, brilliant and mellow. It is a real contralto, but with an exceptionally extensive range. Her management of it gave evidence both of sound schooling and intelligent control. Full proof of her vocal flexibility was given in the recitative and aria from "Semiramide," which she sang fluently and with ease. In diction she leaves nothing to be desired. Her evident fondness of German made her songs in that tongue stand out. The intelligent and well thought-out interpretations of such songs as "Immer leiser wird mein Schlummer" Brahms, "Nacht und Traume," Schubert and the "O Süsser Mutter," Wolf, were vividly realistic. The changing moods alone in such a widely diversified program are a severe test, and that Mrs. Hemenway captivated in each, by her artistic singing and intelligent interpreting, brings to her, praise rightly and creditably earned.—W. H. L.



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PROGRAM

"Wonnervoller Mai," Gluck; "Verdi Prati," Handel; Recitative and Aria from "Semiramide," Rossini; "Immer leiser wird mein Schlummer," Brahms, "Traume," Wagner; "Schmerzen," Wagner; "Psyche," Paladilhe; "A des Oiseaux," Hue; "Apres un Reve," Faure; "Mandoline," Debussy; "Mein Schätzlein," Reger; "Nacht und Traume," Schubert; "Reim Schneewetter," Reger; "O Süsser Mutter," Hugo Wolf; "Tis Spring-time on the Eastern Hills," Whelpley; "Wind Song," Rogers; "Dinner ask me," Hascall; "Lullaby," Scott; "Children's Songs," Mrs. Beach, Loomis; "To a Messenger," La Forge.

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218 TREMONT STREET
BOSTON, MASS.



Pupils at the William Hatton Green School of Piano Playing gave a pleasing recital in the Acorn Club of Philadelphia on April 19.

* * *

Dr. Orlando A. Mansfield, professor of music at Wilson College, Chambersburg, Pa., gave his eleventh organ recital there on April 19.

* * *

Ethel Heaney, a young American pianist, made her first New York appearance on April 10 in a recital at the Waldorf-Astoria Hotel.

* * *

Blanche N. Davis, director of chapel music in the Women's College, gave a recital recently in Providence, R. I.

* * *

Recent performances of the Russian Balalaika Orchestra provided a musical novelty in Washington. Alexander Kirilloff directed the organization.

* * *

The Wednesday Club, of Harrisburg, Pa., gave its final working musicale recently, having as its guest Mrs. Betsy Lane Shepherd, of Scranton, soprano.

* * *

Tullik May Catharine Bell-Ranske, daughter of Mme. Jutta Bell-Ranske, founder of the New Assembly, was married to Maurice Clark Lodge on April 17, in New York.

* * *

A fine recital was given recently at Gulfport, La., by Mrs. Laura Stevenson Spang, soprano, and Anita Gonzales, pianist, both of the Newcomb School of Music.

* * *

Benjamin E. Berry has been engaged as soloist at the May Music Festival, to be held in Montpelier, Vt., May 26. A choral work and miscellaneous program will be given.

* * *

Marion Agnes Stuart has been engaged as organist of the Park United Presbyterian Church, Albany, N. Y., to fill the vacancy caused by the death of Mrs. E. K. Ewing.

* * *

Edith Wagoner, pianist, assisted by Mrs. Laurence De Graff, soprano, gave a recital at Haddorff Recital Hall, Des Moines, Ia., recently. They proved to be highly accomplished artists.

* * *

Olive B. Schleicher, soprano, a pupil of Mr. and Mrs. R. W. Lister, gave a recital at "Trinity Court," Boston, on April 7. Miss Schleicher won plentiful applause from a large audience.

* * *

At the University of Arkansas School of Music, Fayetteville, Ark., Daisy McClurkin and Freda Bird gave their graduating piano recital on April 21, assisted by Estelle Smith, reader.

* * *

Elizabeth Chamberlain, soprano, sang an engaging program at the musicale given by Mrs. Charles G. Sanford in her home, Bridgeport, Conn., on April 15. Ethel Cave Cole was the accompanist.

* * *

Grace Episcopal Church, Broadway and Tenth street, New York, is seeking an endowment of \$500,000 for its choir school and music, and to this end the sum of \$39,300 was received on Easter Sunday.

* * *

A students' recital was given at Mount Holyoke (Mass.) College on May 11 by Grace L. Wheeler, pianist; Beatrice Allard, soprano; Marian W. Cummins, contralto, and Catherine C. Lowe, accompanist.

* * *

Louise E. Stanley, for two years organist and choir director at the First Baptist Church of New Haven, Conn., has resigned to act in a similar capacity at the First Presbyterian Church of Rye, N. Y.

* * *

Earle Tuckerman, baritone, and Amy Ellerman, contralto, gave a song recital in the Asbury M. E. Church, Waterbury, N. Y., recently, assisted by Ella Robinson at the piano and Charles Learned at the organ.

* * *

Elsa Foerster, soprano; William Foerster, Jr., violinist, and Wilhelm Foerster,

clarinetist, were the assisting soloists at an organ recital given on April 18 in the First German Evangelical Church of Carlstadt, N. J., by Hugo Troetschel.

* * *

Gertrude Holt, the Boston soprano, furnished the musical program at a recent session of the Daughters of the Revolution in Brookline, Mass. Mrs. Holt sang groups of English songs, which were enthusiastically received.

* * *

The MacDowell Club met recently in Providence, R. I., to hear a program by the following: Mrs. James W. Luther, Alice Hunt, Harriet Williams, Mrs. Garrett Osterhout, Edith M. Davis, Helen Mathews and Mrs. Frederick Talcott.

* * *

Dr. Jules Jordan arranged a recent concert at East Greenwich, R. I., for the benefit of the Belgian Relief Fund. Those taking part were Mary McCabe, soprano; Mrs. May Nichols, contralto; Joseph Alexander, tenor, and Lionel Storr, bass.

* * *

A large audience heard the recent Easter service at the Congregational Church of Bridgewater, Conn. Gaul's "Holy City" was sung by the choir, assisted by Mrs. Hungerford and Mr. Woodford. The cantata was directed by Elizabeth E. Crawford.

* * *

The quartet and organist for the coming year at the First Congregational Church of Bristol, Conn., will consist of Eleanor G. Willard, soprano; Jane Conway, contralto; Dana S. Merriman, organist; Frederick W. Latham, basso, and Raymond W. Cook, tenor.

* * *

William Gustafson, Jr., basso, of Boston, accompanied by Mary Wells Capewell, sang groups of English, Swedish and German songs at a concert given by the Woman's Club of Wakefield, Mass., on April 13, and was warmly applauded for an artistic performance.

* * *

In the last meeting of the Friday Morning Club, of Washington, D. C., the program consisted of varied instrumental and vocal numbers, offered by Zoe Belle Watson, Mrs. William T. Reed, Julia Huggins, M. Larking and Mrs. Franceska Kaspar Lawson.

* * *

Grace Renée Close, who appeared at a successful concert with David Bispham in Toledo, April 5, has just closed a contract for a four weeks' tour in which opera will be sung in concert form. Miss Close has just completed a tour of the Middle West, where she achieved decided success.

* * *

Louis A. Potter, Jr., recently presented in a piano recital in Washington, D. C., V. Macon Rice, who played a difficult program with excellent technique and interpretation. She was assisted by Mrs. Louis A. Potter, who sang selections from the song cycle, "The Cycle of Life."

* * *

A new organization in Washington, D. C., musical circles is the Musicians' Conception Study Club, presided over by Dr. George H. Howard. The chief aim of the society is to study the basic conceptions of the composers. At its recent meeting the topic was "Debussy and Cyril Scott; their Tonal Systems."

* * *

The program for this week offered at the Congressional Library, Washington, D. C., introduced Susie I. Duffy, pianist; De Vere Whitton, reader; the two blind pianists, Catherine Grady and J. Francis Germuiller, and French S. Huffy, violinist. Mr. Germuiller played one of his own compositions, which revealed talent.

* * *

Mary Hewson, of San Antonio, Tex., presented her pupils in a piano recital on April 10. The playing of Olive Klepstein and Agnes Steele was singled out as noteworthy. Mrs. Alfred Duerler closed the program by singing three songs, one of which, "The Sweetest Flower," was composed by Miss Hewson.

Easter service at the Ponce de Leon Baptist Church, Atlanta, Ga., was given under the direction of Organist Walter P. Stanley. A supplementary double quartet comprising Ruth Buchholz, Louise Buchanan, Newell Sims, Mrs. Marian Vaughan, C. T. Brown, D. O. Raffo, Claud Aichel and Frank Wrench participated.

* * *

Mary G. Reed, the Boston piano teacher, and her pupils, gave "An Afternoon with American Composers" at her studio in Huntington Chambers, Boston, recently. The composers represented on the program were Helen Hopekirk, Arthur Foote, Edward MacDowell, Nevin, Chadwick, Margaret R. Lang and Frederick F. Bullard.

* * *

Fay Cord, soprano, accompanied by Mrs. Margaret Gorham Glaser, sang at the Toy Theater, Boston, April 12, at a concert for the Red Cross Relief Fund. The Kreisler Club of string instruments, under the direction of Edith Lynwood Winn, and the Liederheim Glee Club, May Sleeper Ruggles, director, contributed to the program.

* * *

Adelina Connell, the Boston pianist, shared the program with Charlotte Jones, soprano, at the musicale of Mrs. Nathan Matthews, given in her music room at No. 456 Beacon street, Boston, on April 8. Miss Connell played MacDowell and Liszt in an artistic manner. Corinne Harmon furnished the piano accompaniments to Miss Jones's songs.

* * *

Musical events at Cedar Valley Seminary, Osage, Ia., have been fairly numerous of late. Most recent was Director Frank Parker's fine lecture recital on Tagore. The Carpenter "Gitanjali" songs were used. Florence Fennessy was at the piano. On April 6 Marion Green, basso-cantante, and Ruth von Berg, soprano, gave a joint recital before the Treble Clef Club.

* * *

"Russian Music" was the theme of the meeting of the Euterpe Club of Greensboro, N. C., recently at the home of Mrs. S. L. Alderman. An historical and appreciative treatment of the development of Russian music was given by Mrs. H. E. Barlow in an illuminating paper, and the program was selected from the works of Russian composers with special view to illustrating the discussion.

* * *

A recital of compositions by Ernest R. Kroeger was given on April 13 at the Artists' Guild, St. Louis. The soloists were Florence Lewis, Roxieliette Taylor, Agnes Franz, Eleanor Kroeger, Emma Rutledge, Bessie Blaney, Bernice Askin, Florence Levering, Ariel Gross, Ivy Cobb, Lola England, Katherine Carmichael, Mabel Bibb, Mrs. Rosalind Day, Rose Gaynor and Belle Brickey.

* * *

James Westley White, the basso-cantante of Boston, sang on April 13 in Newburyport, Mass., under the auspices of the local chapter D. A. R. With Jacques Hoffmann, violinist of the Boston Symphony, and Mrs. Lafayette Goodbar, soprano, Mr. White was heard also in concert at Brookline for the benefit of the Floating Hospital in Boston Harbor. His audiences were enthusiastic.

* * *

The Valdosta (Ga.) Glee Singers gave their first annual concert recently in the High School Auditorium. The personnel of this organization comprises Roy A. Dunaway, C. Howard Duncan, J. Harry Stump, S. Alex Godwin, Robert L. Stump, Lloyd G. Greer, Dilbons E. Sims and John T. Mathis. Conrad V. Murphee is the director. A good sized audience applauded heartily at this first concert.

* * *

Beatrice Holbrook, the Boston pianist, who stood second in the recent Massachusetts contest of the National Federation of Music Clubs; Robert Cuscadet, violinist, and Alice Bates Rice, soprano, furnished the program of the Chromatic Club concert, given in Hotel Tuilleries, Boston, on April 6. Adelaide Carman, the official representative of the National Federation of Music Clubs, spoke on the activities of that body.

* * *

Elgar's oratorio "The Light of Life" was the subject of a recent meeting of the Monday Musical Club, Albany, N. Y. A paper was read by Mrs. William S. Lodge, and Esther Keneston was in charge of the program and played the introduction to the oratorio. Solo numbers were given by Mrs. Raymond Fort, Mrs. Leo K. Fox, Mrs. Frederick W. Kerner, Mrs. Alfred Roberts and Mrs. Walter L. Hutchins.

* * *

A Montclair (N. J.) concert given April 9 by the Fifth Ward Improvement Association before a small audience consisted of instrumental music by a trio

comprised of Robert Gehrmann, violin; Herbert D. Aue, 'cello, and T. B. Harper, piano; piano solos by Alwyn Hughes; readings by Mrs. H. N. Tapen, and songs by Mrs. William H. Kemery, contralto, and D. Stuart Cameron, tenor. The accompaniments were furnished by William H. Gage.

* * *

The Russian Symphony Orchestra, Modest Altschuler, conductor, has closed an engagement with the York (Pa.) Oratorio Society to play at the twelfth annual Spring festival on April 27. The orchestra will give a symphony concert in afternoon and accompany the chorus in the performance of Gounod's "Redemption" in the evening. The chorus is being directed by Dr. J. Fred Wolle. The soloists will be Marie Stoddart, Marie Morrisey, George Harris, Jr., and William Glenn.

* * *

Mrs. James C. Browning, of Albany, N. Y., has written a new song, "Ode to New England," for the Albany colony of New England Sons and Daughters, which has been adopted as the national song for junior colonies. It is dedicated to Dr. Julian G. McNutt, of Albany, founder and president of the Albany colony. It is sung to the tune of "Maryland, My Maryland." It was sung by the author the first time in public at the meeting of the national society of New England Women in New York City last week.

* * *

A concert under the auspices of the Neighborhood Club was given at the Messer Street School, Providence, R. I., recently. The participants were Lucy Marsh, soprano; May Atwood, pianist; Jennie Burnes, violinist; Robert C. Reed, baritone, and George Pickering, reader. Miss Atwood, Mrs. Jennie M. Case and Mrs. E. B. Beaman served as accompanists. All the soloists were obliged to add encores after each group. A good sum was realized and will be devoted to the purchase of clothing for the poor children of Providence.

* * *

At the annual meeting of the Tuesday Morning Music Club, Springfield, Mass., on April 6, in the home of the retiring president, Mrs. F. M. Towne, the following officers were elected for the year of 1915-1916: President, Mary K. Allen; first vice-president, Mrs. F. M. Towne; second vice-president, Mrs. John A. Ahern; recording secretary, Mrs. Howard Dinsmore; corresponding secretary, Mrs. L. D. Etman; treasurer, Mrs. N. A. Brainerd; assistant treasurer, Ruth M. Murray. The second vice-president, recording secretary and treasurer were re-elected.

* * *

An important event in the musical season in Fort Smith, Ark., was a lecture-recital recently given by T. Carl Whitmer, of Pittsburgh. After a short talk on the development of music in America Mr. Whitmer launched into his musical program with the slow movement from the "Sonata Eroica" by MacDowell, which he played poetically. Following this he offered a group of his own "Aesthetic Dances," and pieces by John Beach, Helen Hopekirk, Arthur Farwell and Henry Huss. Mrs. Sternberg sang Cadman's "The Moon Drops Low" and "From the Land of the Sky Blue Water."

* * *

Stainer's "Crucifixion" was sung before an immense audience at the First Baptist Church of San Antonio, Tex., on Easter eve. The chorus of fifty voices was under the direction of Gabe Gazell and the soloists were Alfred Ward, tenor; Louis Ducker, baritone, and Earl Gafford, bass, with Minnie Lee Johnson at the organ. "The Seven Last Words," by Dubois, was given as special Easter music at St. Mark's Episcopal Church, in the same city, under the direction of H. W. B. Barnes. The chorus consisted of thirty-five voices with Mrs. G. E. Gwinn, soprano; Cameron Bell, tenor, and Emmet Rountree, baritone, as soloists; Harold Morris, organist, and Mrs. Morris, pianist.

* * *

The twelfth people's free concert in Montclair, N. J., on April 12 was devoted almost exclusively to Scandinavian music, all of the performers and most of the composers represented on the varied program being Swedish. Those who took part were Dagmar Axman, soprano; Frederick J. Axman, pianist; Nelse Ericson, baritone; Alf G. Anderson, violinist; Edward Anderson, accompanist; John Scott, tenor; the North Star Trio, composed of Vera Thulander and Messrs. A. and E. Anderson, and a Swedish Male Chorus, under the direction of F. J. Axman. The chorus, consisting of about a dozen voices, did excellent work in Beethoven's "Creation Hymn" and Kjerulf's "Bridal Journey in Norway."

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of *MUSICAL AMERICA* not later than Friday of the week preceding the date of publication.

Individuals

Allen, Leonora.—Ann Arbor, Mich., May 22.
Bauer, Harold.—Ann Arbor, Mich., May 21.
Bauerkeller, Rudolf.—Glens Falls, Apr. 23; Saratoga, Apr. 27; New York, Apr. 30.
Beddoe, Mabel.—Brooklyn, Apr. 23; New York, May 1; New Haven (Yale), May 4.
Bispham, David.—Æolian Hall, New York, Apr. 29 and 30.
Borl, Lucrezia.—New York (Biltmore), Apr. 28.
Case, Anna.—Philadelphia, Apr. 24; Troy, N. Y., May 5.
Connell, Horatio.—Alton, Ill., Apr. 28.
Dadmun, Royal.—New York, Apr. 26.
De Moss, Mary Hissem.—Newark, Apr. 27; Westfield, N. J., May 15.
Dufault, Paul.—Lachine, Que., Apr. 23; Quebec, Apr. 26; St. Hyacinthe, Apr. 29; Lewiston, Me., May 4; Brooklyn, May 6.
Dilling, Mildred.—New York (Waldorf), Apr. 29.
Downing, George.—Rahway, Apr. 30; Yonkers, N. Y., May 17; Norfolk, Conn., May 31 and June 1, 2.
Farrar, Geraldine.—New York (Ritz-Carlton), May 11.
Ferguson, Bernard.—Canton, Mass., Apr. 28; Weymouth, Mass., May 9; Keene, N. H., May 20, 21; Montpelier, Vt., May 26, 27.
Flint, Willard.—Plymouth, May 6; Lowell, Mass., May 11.
Foster, Fay.—Hempstead, L. I., Apr. 27; New York May 3, 11.
Fulton, Zoe.—Newark, O., Apr. 27; Pittsburgh, Apr. 29.
Gabrilowitsch, Ossip.—New York (Ritz-Carlton), May 11.
Galli, Rosina.—New York (Biltmore), Apr. 23.
Ganz, Rudolph.—Mt. Vernon, Ia., May 1.
Gerhardt, Elena.—Boston, Apr. 26.
Gunn, Kathryn Platt.—New York, May 5; Brooklyn, May 6; New York, May 21.
Harrison, Charles.—New Haven, May 6.
Hinkle, Florence.—Cambridge, Mass., Apr. 29.
Harrison, Theodore.—Ann Arbor, Mich., May 20, 22.
Hinshaw, W. W.—Keene, N. H., Music Festival, May 21.
Holt, Gertrude.—Manchester, N. H., Apr. 28; Boston, Apr. 29, 30.
Howell, Lewis J.—Philadelphia, Apr. 27 and 29.
Hudson-Alexander, Mme. Caroline.—Æolian Hall, New York, Apr. 30.
Hunt, Helen Allen.—Quincy, Mass., Apr. 25.
Hunting, Oscar.—Lowell, Mass., May 11; Nashua, N. H., May 13, 14.
Ivins, Ann.—Newark, N. J., May 9.
Jacobs, Max.—Far Rockaway, L. I., May 1.
Janaushek, Wm.—New York City, Apr. 29; Englewood, N. J., May 4; Englewood, N. J., May 8; Ithaca, N. Y., May 21.
Johnson, Ada Grace.—Ann Arbor, Mich., May 22.
Kaiser, Marie.—Independence, Kan., Apr. 23; Kansas City (Schubert Club), Apr. 27; Staten Island, N. Y., May 4; Canandaigua, May 18.
Keyes, Margaret.—Ann Arbor, Mich., May 21, 22.
Kline, Olive.—Ann Arbor, Mich., May 20, 22.
Levin, Christine.—Athens, Ga. (University of Georgia), July 7, 9.
Maitland, Rollo S.—Æolian Hall, New York, Apr. 29.
Marsh, Lucy.—North Adams, Mass., Apr. 23; Providence, R. I., Apr. 26; Oswego, N. Y., May 5.
Maynard, Dorothy.—Nashua, N. H., May 13, 14.
McCormack, John.—New York, Carnegie Hall, Apr. 25; Boston, May 2; Ann Arbor, Mich., May 21.
McCue, Beatrice.—New York, May 3.
Mertens, Alice Louise.—Ridgefield, Apr. 21; Newark (aft.), Apr. 28; Brooklyn, (evg.), Apr. 28.
Miller, Christine.—Terre Haute, Ind., Apr. 28; Indianapolis, Apr. 30; Providence, R. I., May 7; Northampton, Mass., May 19; Denver, Colo., July 11; Salt Lake City, July 13; San Francisco (Panama-Pacific Exposition), July 15, 16, 17, 18; Los Angeles, July 19, 20; San Diego (Panama-California Exposition), July 21, 22.
Miller, Reed.—Milledgeville, Ga., Apr. 24; Macon, Ga., Apr. 25; Toledo, May 6; Keene, N. H., May 21; Montpelier, Vt., May 27.
Morrisey, Marie.—Allentown, Pa., Apr. 26; York, Pa., Apr. 27; Carlisle, Pa., Apr. 28; Harrisburg, Pa., Apr. 29; Greensboro, Pa., Apr. 30; New York, May 4; Newark, N. J., May 5; Brooklyn, May 6.
Mukie, May.—Æolian Hall, New York, Apr. 30.
Murphy, Lambert.—Ann Arbor, Mich., May 22.
Nichols, Mr. and Mrs. John W.—Chicago (Mendelsohn Club), Apr. 29.
Nielsen, Alice.—Brunswick, Ga., Apr. 24; Savannah, Ga., Apr. 26; Charleston, S. C., Apr. 27; Sumter, S. C., Apr. 28; Darlington, S. C., Apr. 29; Fayetteville, N. C., Apr. 30; Wilmington, N. C., May 1; Greensboro, N. C., May 3; Rock Mount, N. C., May 4; Raleigh, N. C., May 5; Durham, N. C., May 6; Danville, Va., May 7.
Ober, Margarete.—Ann Arbor, Mich., May 19.
Potter, Mildred.—Lowell, Mass., May 11; Nashua, N. H., May 13, 14.
Rasley, George.—Northampton, Mass., May 1.
Reardon, George Warren.—Mt. Vernon, N. Y., May 21.
Rechlin, Edward.—Cleveland, O., Apr. 25; St. Joseph, Miss., Apr. 26; Columbus, Ind., Apr. 27; Hamilton, O., Apr. 28; Indianapolis, Ind., Apr. 29; Greencastle, Ind., Apr. 30.
Reddick, William.—Brunswick, Ga., Apr. 24; Savannah, Ga., Apr. 26; Charleston, S. C., Apr. 27; Sumter, S. C., Apr. 28; Darlington, S. C., Apr. 29; Fayetteville, N. C., May 1; Greensboro, N. C., May 3; Rock Mount, N. C., May 4; Raleigh, N. C., May 5; Durham, N. C., May 6; Danville, Va., May 7.
Remwick, Llewellyn L.—Ann Arbor, Mich., May 22.
Rogers, Francis.—Groton, Mass., May 4; New York City, May 11; New York (Ritz-Carlton), May 11.
Rothe, Elizabeth.—Princess Theater, New York, Apr. 26.
Segurola, Andres de.—New York (Biltmore), Apr. 23.

Seydel, Irma.—Woonsocket, R. I., Apr. 23.
Sharlow, Myrna.—Louisville, Ky., Apr. 26.
Shaw, Alfred D.—Boston, Apr. 25.
Shawe, Loyal Phillips.—Woonsocket, R. I., Apr. 23.

Simmons, William.—Englewood, N. J., afternoon, Apr. 25; Glen Cove, L. I., evening, Apr. 26; New York (People's Institute Concert), Apr. 28.
Spross, Charles Gilbert.—Philadelphia, Apr. 24; New York (Æolian Hall), Apr. 27; Troy, N. Y., May 5; Danbury, Conn., May 7.
Sundelius, Marie.—Tour Minneapolis Symphony Orchestra, Apr. 11 to June 15; Panama Exposition, June 20-28.
Trnka, Alois.—New York (Hotel Astor), Apr. 30.

Van der Veer, Nevada.—Milledgeville, Ga., Apr. 24; Macon, Ga., Apr. 25; Keene, N. H., May 21; Montpelier, Vt., May 27.
Ware, Helen.—St. Louis, Apr. 30.
Wells, John Barnes.—Washington, Apr. 26; Cleveland, O., Apr. 29; Northampton, Mass., May 19; Kean, N. H., May 20; Norwich, Conn., May 21; Westchester, Pa., May 22.

Welsh, Hunter.—Philadelphia, Apr. 26; Bryn Mawr, Pa., Apr. 28; Atlanta, Ga., May 5.
Werrenrath, Reinhard.—Nashua, N. H., May 13, 14.

Wheeler, William.—Nashua, N. H., May 13, 14.
Whitehill, Clarence.—Ann Arbor, Mich., May 19, 22.

Williams, Evan.—Geneva, N. Y., May 4; Ithaca, N. Y., May 7; Lowell, Mass., May 11; Ames, May 17; Mt. Vernon, O., May 19; Evanston, O., May 27; Peru, Neb., June 2.

Williams, Grace Bonner.—Plymouth, Mass., May 6; Northampton, Mass., May 16; Montpelier, Vt., May 26.
Zimbalist, Efrem.—Cincinnati, Apr. 23, 24.

Orchestras, Quartets, Chorus, Etc.

Ann Arbor Music Festival.—Ann Arbor, Mich., May 19, 20, 21, 22; soloists, Leonora Allen, Harold Bauer, Theodore Harrison, Ada Grace Johnson, Margaret Keyes, Olive Kline, John McCormack, Lambert Murphy, Margaret Ober, Llewellyn L. Renwick, Clarence Whethill, Frieda Hempel.

Banks' Glee Club.—Æolian Hall, New York, Apr. 30.

Boston Symphony Orchestra.—Cambridge, Mass., Apr. 29.

Chicago Symphony Orchestra.—Chicago, Apr. 23, 24; Ann Arbor Festival, May 19, 20, 21, 22.

Cincinnati Symphony Orchestra.—Cincinnati, Apr. 23, 24, 30; May 1.

Gamble Concert Party.—Minot, N. Dak., Apr. 25; Mayville, N. Dak., Apr. 26; Fargo, N. Dak., Apr. 27; Dickinson, N. Dak., Apr. 28; Montevideo, Minn., May 1; Winona, Minn., May 3; Bridgewater, Va., May 5; Suffern, N. Y., May 7; Carlisle, Ky., June 18; Nashville, Tenn., June 21, 22; Ackley, Ia., Apr. 24; Waterloo, Ia., Apr. 26.

Manhattan Ladies' Quartet.—Leonia, N. J., Apr. 23; Kingston, N. Y., May 12; Brooklyn, N. Y., May 26.

Minneapolis Symphony Orchestra.—Brookfield, Mo., Apr. 24; Fall City, Neb., Apr. 25; Topeka, Kan., Apr. 26, 27; Muskogee, Okla., Apr. 28; Emporia, Kan., Apr. 29; Newton, Kan., Apr. 30; Hutchinson, Kan., May 1; Edmond, Okla., May 2; Fort Scott, Kan., May 3; Chanute, Kan., May 4; Lawrence, Kan., May 5; Sedalia, Mo., May 6; Centralia, Ill., May 7; Decatur, Ill., May 8; Urbana, Ill., May 10; Kalamazoo, Mich., May 11; Mt. Pleasant, Mich., May 12; Grand Rapids, Mich., May 13; Benton Harbor, Mich., May 14; Madison, Wis., May 15; La Porte, Ind., May 17; Anderson, Ind., May 18; LaFayette, Ind., May 19; Charleston, Ill. (matinee), May 20; Terre Haute, Ind. (evening), May 20; Jacksonville, Ill., May 21; Rock Island, Ill., May 22; Dubuque, Iowa, May 24; Clinton, Iowa, May 25; Cedar Rapids, Iowa, May 26, 27; Webster City, Iowa, May 28; Fort Dodge, Iowa, May 29; Aberdeen, S. D., June 1 and 2; Valley City, N. D., June 3; Grand Rapids, N. D., June 4; Duluth, Minn., June 5 and 6; arrive in Minneapolis, June 7.

Tollefson Trio.—Brooklyn (Aurora Grata Cathedral), Apr. 25; New York (Masonic Temple), Apr. 29; Round Lake, N. Y., Aug. 6, 7.

GRACE BREEN AGAIN HEARD

Soprano Pleases Hearers in Recital—Mr. Trnka's Able Aid

Making her second recital appearance in New York, Grace Breen, young American soprano, pleased her hearers at Æolian Hall on April 18, when she was assisted by Alois Trnka, violinist, and Walter Golde, accompanist.

Miss Breen's voice has a lovely lyric quality, and even if it is not capable of a variety of color, its freshness made an appeal to the audience, especially in a set of old English and Irish ballads. She also offered operatic arias and songs in Italian, French and German, the latter language being represented by "Wenn ich in deine Augen sehe," composed by Samuel Barlow, whose father is a colleague of Miss Breen's father in New York's board of magistrates. The soprano was showered with floral tributes, and three encores were exacted of her.

Mr. Trnka's playing was worthy of much praise, both for the smooth, refined quality of tone and for the facility of his technique in the Sibelius "Valse Triste" and pieces by Kreisler, with an added "Air Louis XIII et Pavane," Couperin-Kreisler.

K. S. C.

Gluck-Zimbalist Concert in Hartford

According to reports received from Hartford, Conn., Mme. Alma Gluck, the soprano, and Efrem Zimbalist, the violinist, were heard by a crowded house in that city on April 6. This was the final concert in the World Famous Artist Series under the local management of George F. Kelley.

NEW YORK CONCERT CALENDAR

APRIL

24—Violin recital by pupils of Ferdinand Carré, Æolian Hall, evening.
 25—John McCormack, song recital, Carnegie Hall, evening.
 26—Kriens Symphony Club, Carnegie Hall, evening.
 27—Concert by Louis J. Cornu's Junior Orchestra, Æolian Hall, afternoon.
 28—Schumann Club, Waldorf-Astoria, Reinhard Werrenrath, soloist, evening.
 29—David Bispham, songs and musical recitations, evening, Æolian Hall.
 29—Elma Tofft, song recital, evening, Rumford Hall.
 30—New York Banks' Glee Club, Æolian Hall, evening, Testimonial Concert to H. R. Humphries.

"Magic Flute"	6
"Fidelio"	5
OPERAS IN FRENCH	
"Carmen"	9
"Manon"	3

Thirty three different operas (seventeen Italian, fourteen German and two French) were thus given 151 performances. This includes twelve double bills and two benefit performances, in each of which four acts of different operas were presented. The double bills were:

"L'Oracolo" and "Pagliacci"	5
"L'Oracolo" and "La Bohème"	1
"Hänsel and Gretel" and "Cavalleria Rusticana"	1
"Cavalleria Rusticana" and "Pagliacci"	2
"Hänsel und Gretel" and "Ballet Divertissements"	3

12

Outside of the Metropolitan Opera House itself the company gave these performances:

OPERAS IN BROOKLYN

(15 Performances)

"Manon Lescaut," "Cavalleria Rusticana" and "Pagliacci," "Lohengrin," "La Bohème," "Magic Flute," "La Traviata," "Euryanthe," "Carmen," "Fidelio," "Madame Sans-Gêne," "Tosca," "Aida," "Tannhäuser," "Madama Butterfly," "L'Oracolo" and "Hänsel und Gretel."

OPERAS IN PHILADELPHIA

(12 Performances)

"Tosca," "La Gioconda," "Lohengrin," "Aida," "The Magic Flute," "Madama Butterfly," "Cavalleria Rusticana" and "Pagliacci," "Boris Godunow," "Die Walküre," "Madame Sans-Gêne," "L'Amore dei tre Re," "Carmen."

OPERAS IN ATLANTA

(7 Performances)

"Les Huguenots," "Les Contes d'Hoffmann," "Carmen," "Rigoletto," "L'Amore dei tre Re," "Magic Flute," "Madame Sans-Gêne."

The total number of performances given during the company's twenty-four weeks' season, including twenty-three concerts, was 208.

"FAUST" OPENS ABORN SERIES

Brooklyn Hears Opera with Many Former Century Singers in Cast

The Brothers Aborn opened their annual Spring season of opera at the Academy of Music, Brooklyn, with "Faust" on April 10. The cast included Estelle Wentworth as Marguerite, Domenico Russo as Faust, Alfred Kaufman as Mephistopheles, Jayne Herbert as Siebel, Louis Kreidler as Valentine and Cordelia Latham as Martha. Most of the principals had sung the same rôles with the Century Company.

Although the chorus work was a bit ragged the principals on the whole acquitted themselves with credit. The laurels of the production must go to Mr. Kreidler, whose Valentine was realistically enacted. Moreover, his enunciation was flawless and his voice excellent. Miss Wentworth was a picturesque Marguerite, entering into the spirit of the rôle throughout, her singing of the "Jewel Song" being excellent. Mr. Kaufman was also effective as Mephistopheles. Ernst Knoch conducted.

Elsie Baker in New Church Position

Elsie Baker, contralto, who is prominent in the concert and oratorio field in the East and West and whose records for talking-machines have made her favorably known throughout the entire country, has been engaged as contralto soloist for the Church of the Pilgrims, Brooklyn, succeeding Nevada Van der Veer, who goes to

RICHMOND FESTIVAL SETS NEW CHORAL STANDARD FOR CITY

Wednesday Club Under Mr. Baker Gives Inspiring Performance of Verdi "Requiem"—Successes for Stokowski Orchestra—Imposing List of Soloists Includes Ober, Destinn, de Gogorza, Sembach, Witherspoon, Hinkle, Potter, Beddoe and Miss Larrabee

RICHMOND, Va., April 15.—Opening its twenty-second annual music festival with an inspiring performance of Verdi's "Requiem," the Wednesday Club set a new choral standard in Richmond that it is hoped will be the seed of future musical development on a larger scale in this city. With such a quartet as Florence Hinkle, soprano, Mildred Potter, contralto, Dan Beddoe, tenor, and Herbert Witherspoon, basso, Director Henry W. Baker, conducting the Philadelphia Orchestra, gave this work a finished performance. The balance, clear precision of attack and well worked out climaxes place the club and conductor firmly in the affections of the lovers of music here.

Florence Hinkle's superb and appealing interpretation, to say nothing of her excellent vocal condition, fairly took the audience by storm. Such effortless production, especially in her upper register, has never before been heard by a Richmond audience. Mildred Potter also proved herself to be an artist of the first consideration and her singing was warmly appreciated. Dan Beddoe and Herbert Witherspoon upheld their portion of the work with the artistic refinement of voice and interpretation that has ever been associated with their names in the musical world. The "Requiem" was preceded by a magnificent reading of Liszt's "Les Préludes," given by the orchestra under the direction of Leopold Stokowski.

Miss Larrabee's Ovation

The second concert, which the program styled a "symphony" program, had for its artists, Florence Larrabee, pianist, and Emilio de Gogorza, baritone. Miss Larrabee chose the concerto No. 3, in G Major, Op. 45, of Rubinstein, as the vehicle to display her abilities as an artist before her home people. She could not have chosen any work which would have set forth as well as it did this musician's fine talents. From the opening bar of the *Moderato* movement to the finely conceived and splendidly executed *Allegro*, she proved herself to be a sterling pianist. Her tone is marked with a clarity seldom heard in young performers and this coupled with poise and reverence for the composer's plan and purpose and an exquisite *cantilena* brought about a unity between herself and the orchestra which was a delight to her enthusiastic hearers. Sincerity and modesty are the predominant traits of the soloist. The beautiful support given by Mr. Stokowski and his men added materially to the success of Miss Larrabee. She was recalled some seven or eight times and literally deluged by floral tributes, Mr. Stokowski and the



Prominent Figures in Richmond Festival: No. 1, Leopold Stokowski and Johannes Sembach; No. 2, Dan Beddoe, Florence Hinkle, Herbert Witherspoon and Mildred Potter; No. 3, Florence Larrabee. The Snapshots Were Made by John T. Adams of the Wolfsohn Musical Bureau

orchestra joining in the well-deserved ovation.

Next in importance was the matchless performance of the Fifth Symphony of Beethoven by the orchestra. Mr. Gogorza sang with refinement and fine interpretation an aria from Gluck's "Iphigenie en Tauride" and Massenet's "Promesse de mon avenir" from "Le Roi de Lahore." He received a warm welcome which compelled him to add "Largo al Factotum," to the keen delight of the audience.

Tuesday night marked the third and final concert of the festival with Emmy Destinn, Margarete Ober and Johannes Sembach, as the artists, and was more or less in the nature of a popular program, which the orchestra opened with a stirring performance of the "Marche Slave." Mr. Sembach followed with

"Spring Song" from "Die Walküre" in which he proved very satisfactory. He later gave as an encore to "Celeste Aida," the Lohengrin "Narrative" and as another encore the "Prize Song" from "Die Meistersinger."

Triumph for Mme. Ober

Mme. Ober truly deserved the wonderful reception she received after the "Don Carlos" Aria, "O don Fatale." Her wonderful range and quality found eloquent expression later in "O mio Fernando." The audience would not permit her to leave the stage before she had given "Ah mon fils" as it is rarely heard these days.

Emmy Destinn made her best impression in her encore, "Un bel di" from "Madama Butterfly," and she was roundly applauded at its conclusion.

The Wednesday Club again proved its excellent training in Gounod's "By Babylon's Wave" and the Motet, "Judge Me, O God," by Mendelssohn, the latter being sung unaccompanied. The orchestra was given a tremendous reception in two of Sibelius's compositions, "Valse Triste" and "Finlandia" and it was not an uncommon thing for the conductor to have to signal his men to rise to receive and acknowledge the ovation accorded them. The festival closed with the "Hallelujah Chorus" from "The Messiah" by the club.

It is estimated that some 10,000 people heard the three concerts. Already plans are under way for next year's festival which will certainly include the Philadelphia Orchestra, which has endeared itself to musical Richmond.

G. W. JAMES, JR.

GRAND OPERA IN SCHOOLS

Campaign of Education Among the Children of New York

A movement to heighten appreciation and understanding of grand opera is being undertaken in New York. Paul Clemons, director, and A. P. Kramer, assistant director of the Wage Earners' Theater League, plan the presentation of condensed versions of grand operas in the public schools, under the auspices of the Board of Education, at an admission fee not to exceed twenty-five cents.

The first of these presentations was scheduled to take place on Thursday evening of this week at the Wadleigh High School. A tabloid version of "Faust" was prepared, with a cast to include Eva de Vol Avery, Virginia Thompson, Henry Barron, Pierre Remington and Ashley Ropps, with Helen Frances Chase as the musical director. Explanatory remarks on the plot and the music were a part of the program.

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